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VOLUME 7—NUMBER 9.



"Moonshine" Again in the Toils.

TREMONT CITY, OHIO, March, 1891.

Editor Echo, LaFayette, Ind.:

DEAR SIR:—I am always glad to receive THE ECHO, and read the letters from teachers in different parts of the country, giving their experience and ideas about teaching music. I think we should exchange views with regard to musical matters, and use courtesy toward each other.

In reply to "Moonshine" from West Virginia, I would say, you should give etiquette some thought before you attempt to answer any question that might be asked of you; be more charitable; don't be so egotistic; do not pretend to know things you do not know anything about. You had better come out from among the "Moonshiners," where people are up with the age; not two or three generations behind times, as it is said of your part of the country. When a teacher has to resort to a deck of cards in order to keep his class interested, it seems to me that the teacher and his pupils are more inclined to card playing than the study of music. Why is it that you say so much against the use of charts, when you have had no experience with them? I don't believe you know anything about them and their use, but think nothing right but yourself and your black-board hobby. I want to say to you that some among the best teachers we have in the United States, do not use either black-board or chart. If the teacher has a good book with appropriate exercises, he has but little or no use for the black-board or chart, if he is thoroughly posted in the work before him. The school system of the State of Ohio is said to be equal to any in the United States; the elementary department in our public schools is nearly altogether taught from charts. If charts are so injurious to the young mind as my friend from West Virginia, imagines they are, with the development of the mental faculties on education in the great State of Ohio, the law compelling teachers to use charts would have been repealed long ago, and a bill passed to compel teachers to use black-boards in teaching the primary classes. My dear friend, I will have charity enough toward you to say, that I will agree with you, with regard to why do half-steps exist between 3 and 4, and 7 and 8 of the diatonic scale; the Great Creator made it so, without any explanation. Your explanation as to why the degrees of the bass and treble staves are named differently, is not satisfactory to my mind. After due consideration, I came to the conclusion that the following will answer the question: The pitch of a tone is determined by its position on the staff, which consists of five parallel lines and the four intervening spaces, and by the clef, which indicates the pitch of all the notes on one line or space of the staff, where the rest are easily found. In the early Italian school, every kind of voice had its own clef, but at present only three are in general use, viz: the treble, or G clef; the tenor, C clef; and the base, or F clef; this is the proper plan in writing music in four-parts. I think it was by common consent, for convenience sake, that the pitch C, first ledger line below, of the treble staff, and the first ledger line above the base staff, should be one and the same pitch; should be called middle C; that is, it should be the middle of the whole compass of the human voice. The female voice ascending as many tones as the male voice is capable of descending. As a general thing, the whole compass of the human voice is included from the first line of the bass staff to the first space above the treble staff. If I am not correct, will the editor, or someone that knows, please correct me? As my letter is getting a little lengthy, I will close for this time.

Yours truly, S. DINGLELINE.

WACO, N. C., March 10th, 1891.

Editor Echo, LaFayette, Ind.:

DEAR SIR:—When I observe how we professors of music who teach Character Notes, are called old fogies and other such names, and then turn and read the questions propounded by A. L. Secrest, in the March number of THE ECHO, I am greatly amused. I presume some of your progressive (?) Round Note teachers will rush into print, to say that 3-8 time is faster than waltz time, when, of course, it depends on what Mr. Secrest calls waltz time. I beg to inform Mr. S. that waltz time is three beats to the measure, whether it is 3-1, 3-2, 3-4, or 3-8, and where, as the length of time given to a note depends on the ideas of the player, one person may play 3-2 music faster than another would play 3-8. I may hold the key on my organ down for a minute when playing an eighth-note, and no one can object, provided I hold the keys down a relative length of time for quarter, half and whole notes. I think that settles this question. His second question, "What is the movement in 4-8 time?" is as easily answered. It is four beats to the measure, and a beat may be slow or fast as suits the idea of the director. The last question, "Do we have such a key as A-sharp?" fully exposes his ignorance on the subject. I presume there are teachers who have never delved deep into the rich mine of music, who will answer that we have no such a key. After saying that, I would suggest that they write an article proving there is no such a key as E-flat. I think my brothers in the cause of music, Prof. Keiffer, editor of the *Musical Million*, and Showalter, editor of the *Music Teacher*, would be glad to receive that information. Prof. Showalter has just closed a very successful Normal at this place and done much to elucidate the theory of music.

C. J. GOODRICH.

NEW FLORENCE, PA., March, 1891.

Echo Music Co., LaFayette, Ind.:

GENTLEMEN:—Enclose find postal note for \$1.00, for which send me THE ECHO for another year. I regard it as one of the leading music journals, and I give the editor credit for his bold and fearless manner in which he defends what he regards the right. My publisher has pressed me so hard in pushing my last book, this winter, that so far I have not had a chance to use any of your books. I want to order a set of *The Hummer* in a short time, for I regard it as a grand book, and one with which you can do excellent work. Wishing you success, I am,

Yours truly, J. H. KISSINGER.

BLAIRSTOWN, IOVA, March, 1891.

Echo Music Co., LaFayette, Ind.:

GENTLEMEN:—Enclosed find \$1.00, for which send me an anthem book. I want something new and up to the times; not too difficult, nor beyond the capacity of a common, country choir. If I state in a few words, my trouble, you will better understand what I want.

When I lead the choir eight years ago, it had a reputation for good singing equal to any in this part of the State, but after I left, it became completely run down. To save the singing in the church, the session and the choir this winter requested me to take hold of it again. None of my old singers are left. I want to do what I can to create an interest in the work. I know of no better way to do it than by good anthems. There are eight voices and all but two "independent singers." At any time I can put, if necessary, either of four of the young ladies at the organ, but they need drilling, and I hardly know how to get at it, but I know that it will take hard work and study to make the choir what it should be. They have used books by Palmer, Danks, Doane, Towne, Excell, and Leslie, and now they thought they would try a new author.

I would like to see an old-fashioned singing school here, where they teach Do, Re, Me, on the black board. I have not seen such a one for twenty years. The trouble here is, that most all the girls learn the organ or piano, and thus learn to sing, while the boys do not learn anything of the kind. I know of only one or two learning to sing, in this township. Another thing I wish (that is if you have such a thing) is sample pages of temperance anthems. The last book of temperance anthems we used, was Towne's, sent out in 1880, and we sang the books all to pieces, and then we browsed around in every sort of pasture. Please excuse this long letter. I hope that it may result in good to you as well as ourselves. Please answer soon.

Yours very truly, GEO. T. DITTO.

[We have not, as yet, published much temperance music, but expect to do so in the near future. THE ECHO is a fearless advocate of the eternal prohibition of the nefarious liquor traffic. Here is a good chance for a live, energetic singing teacher.—ED.]

MINERAL POINT, OHIO, March, 1891.

Echo Music Co., LaFayette, Ind.:

DEAR SIR:—THE ECHO received and contents read with great pleasure. It seems to me that every number is better. I am taking five music journals, and I must say that I like THE ECHO the best. I long to read the letters from different teachers and of their work. Success be with them and The Echo Music Company. I was more than pleased to read Mr. Dauerty's letter. Thank you, E. C., for kind words. Mr. D. was always a faithful and hard-working pupil. I remember more than once that he walked five miles to our convention, and back. He always took a great deal of interest in music and our work. I am very glad to hear of his good success in Minnesota. He deserves it, if anyone does, and I am sure that he will make a success of it.

My friend, C. L. Moore, is just a little ways from me, conducting a class. Chas. always does a good work wherever he goes.

Wonder if the "Fourteenth" got a Valentine? Glad to hear of Mr. Webb's good success. "That's a good boy," but I would not teach my pupils that the key of C is called the natural key, for it is not any more so than any other key; nor I would not tell them that the signature is natural. The absence of flats or sharps is the signature of the key of C. That is how we can tell—but not natural.

I am glad to know that you will hold another Normal this coming summer. If we are well and can get away, we will both be there. I was amused to read Mr. Dungan's letter, where he said that there is one time in the life of a teacher when he should be called "Professor," and that is in the beginning. How true. It certainly makes him feel good. We find them in most every class, and I agree with Mr. Sutton, where he said that some persons say the world is growing worse, and that music is going down. I say it is not. We are now having five singing teachers in the country where we had one when I was a boy. I know this to be a fact. And we are having more singing in the public schools, better music journals, better teachers, and I think the time will soon come when every teacher in the schools must know something about music and teach it in their schools as a regular branch; I hope to see it so ere long. Yet we find some of the teachers who will stand back and not interest themselves in any way whatever. I don't say all teachers. I find some right here in this town. They have for the excuse, that "they have not the time." But they find plenty of time to play "Tiddely-wink," or some other "tom-foolery." Such teachers do not set a good example for their own pupils.

Mr. Wilson's letter was immense. We all like to read his letters. I was also much interested in Mr. Pauley's letter, especially where he said that he had paid a visit to Laura E. Newell. Mrs. N. has written a great many words for me, and I find them always good, and should I ever be so fortunate as my friend Pauley, I would also make her a visit. I am also glad to know that my friend Mr. Luzader has the right opinion in regard to the staff (five lines and six spaces); eleven degrees. Here is my ~~ps~~; shake! I would like to see all the "E. S. Q's" once more and have a sing. This finds us at the above named place, with a splendid class, and all the parts well represented. They take a great deal of interest in our work and are always "on time." I see they have THE ECHO here, and use your *Apples of Gold* in the M. E. Sunday-school, and The American Anthem Book in the Reformed church choir. They have splendid voices here, and I look for excellent work and a good time. We just closed a successful class at Malvern, also at Carrollton, and have organized another class at Waynesburgh, where we will go from here. Our work is very good. If this letter is too lengthy, throw it into the waste-basket, and all will be right.

Yours with success, J. F. KING.

[Brother King should, by all means, take time for Normal. He will see in this issue that D. Wilson, whose letters he finds so interesting, will be one of the faculty.—ED.]

JEFFERSON, IOWA, March 1891.

Echo Music Co., LaFayette, Ind.:

GENTLEMEN:—Having read the last ECHO, fills me with the desire to write again a few lines to help swell the April number. If every subscriber would only write a few lines and especially teachers of music, how much it would help us in our work. I find in every number some questions asked that set me to studdying. I think it a grand, good thing. While we may be mistaken in giving our answers to questions that arise, I think we ought to try to answer them.

A. I. Secrest asks, "Is 3-8 time faster than waltz (3-4) time?" Also, "what is the movement in 4-8 time?" And, "Do we have such a key as A-sharp?" To the first question, yes. In waltz-time, the 1-4 note is the beat note, and in 3-8 time the 1-8 is the beat note. A quarter-note gives an idea of slowness better than an eighth, and as an eighth is one-half as much as a quarter, we can readily see it is faster. As to the second question, I would say, *faster* than 4-4 time; as much faster as I would make 3-8 faster than 3-4 time. As to the question of key of A-sharp, *no!* Now King, Karker, Moore, "Moonshine," "Fourteenth," or anyone, if I'm wrong will you please show me where?

I am still at work teaching. My prospect is good for three months yet, but just at present business is almost at a stand-still. I, as well as my classes, can't lose our "grippe," but think all will be well in a few days. I have a class of forty pupils in Jefferson, waiting for me, and think it will increase to twenty more after starting. I don't know how it is with other teachers, but all my classes increase one-third after starting. I do wonder if J. E. P. is going around the world? "Moonshine," "McGruff," how excited you seem in your last letter! More so than on the eve of the last concert, when "she" wouldn't go.

I received the dozen *Hummers* ordered last week. One word more. I'm glad to know there will be another Normal this summer, and hope I will be there and meet all of the students of last July—even the one that wouldn't pay Mr. Miller \$2.00 for board.

Yours with respect, GEO. A. WEBB.

LAFAYETTE, IND., March 16th, 1891.

Editor Echo, LaFayette, Ind.:

DEAR SIR:—I am a natural-born musician, but lack the cultivation and development of my talent, nevertheless, I am something of a critic, and am frequently pained to hear professed singers and players "murder" some of the finest musical compositions by not giving the proper *expression, accent and emphasis* to show that they know the author of the piece; knew his character, his disposition, his circumstances, and the time and place of the composition of the piece. I often think that if some of our noted musical writers could come back to life and hear the rendition of some of their best productions, they would fail to recognize what had cost them years of toil to produce, and what had crowned their labors with success.

The point I wish to impress upon all students of music, is this: Before rendering a piece of music, either vocal or instrumental, to an audience, *study the author of the piece.* If possible, have a picture and an outline biography of the author, so that you are able to "put yourself in his place;" feel as he felt, think as he thought, and if it were possible, look as he looked. Then you can give expression, then you can inspire your audience and make the rendition a real musical treat, and the rendition will be praised even though you may not have perfect command of your voice, or your instrument. In music, like reading, it is necessary to *feel* what you sing, or play, or read. Just so with ministers and other public speakers. If they don't *feel* what they preach, or speak, their discourse is like "sounding brass," or a "tinkling cymbal." Therefore, I repeat *study the author* as well as the piece.

W. BOTTENBERG.

WORTHINGTON, OHIO, March, 1891.

Echo Music Co., LaFayette, Ind.:

GENTLEMEN:—I received the March number of THE ECHO and enjoyed its contents very much. I am trying to interest my musical friends in your publications, and I shall recommend your books to our Sunday-school. My father was a teacher of music of "ye olden times," in the days of Fa, Sol, La, and taught by the light of the tallow candle. My musical education began when very young, sitting on my father's knee holding the book while he played his violin, therefore I cannot remember when I could not read music. I have tried to keep pace with the progression of musical science, and feel interested in any new music that has gained prominence, and so far as I have read THE ECHO, I think it stands among the first in our country. I have thought it strange that so few singers read music. In the city, day-school music, is a part of the pupil's education, but not in the country school. The "singing master" does not come this way as in by-gone days. I was very much interested in reading Mr. Sutton's letter. I can recall many amusing incidents that have occurred, both in church and singing school.

Very respectfully, MRS. J. M. WETMORE.

MILES GROVE, PENN., March, 1891.

Echo Music Co., LaFayette, Ind.:

DEAR SIR:—I am back in Miles Grove again, and have at last persuaded our choir to subscribe for THE ECHO. All choirs should have it, as it always has new, fresh music for every occasion. In your May number of last year, you offered a music rack and a baton. Now I need a rack, and if you still hold that offer, please send me a nice one. It will be useless for me to enter into the last premium you offer, for I could not attend the Normal, although nothing would please me more. I want the March ECHO to get the Easter anthems for next Sunday, and the rack also, so please send them at once. Enclosed find \$12.00, and please send ECHOS all in my name, as I am leader of the choir.

Yours respectfully, WILL A. CHEESMAN.

[Brother Cheesman now has his rack and baton, and is highly pleased.—ED.]

RIPLEY, OHIO, March, 1891.

Echo Music Co., LaFayette, Ind.:

GENTLEMEN:—Find enclosed \$1.10, for which send me THE ECHO for one year, and one copy of your best class book, as per offer made in your journal. I like THE ECHO very much and think I will enjoy its reading, and the excellent music it contains each month. I have been teaching vocal music in the country schools for the past two winters, having seventeen school districts to visit every week, giving four lessons each day for four days, and one on Friday. The children are learning to read music very fast. I also have some private classes at night. I receive \$68.00 per month, or \$1.00 a lesson. I like the work very well, but the weather has been very disagreeable.

Yours truly, WM. YEARSLEY.

[This sort of work ought to be inaugurated in every school district in the United States.—ED.]

FISHER'S SWITCH, IND., March, 1891.

Echo Music Co., LaFayette, Ind.:

DEAR SIR:—THE ECHO of last month came to hand and I enjoyed it very much. I think by means of your correspondence columns, we teachers can exchange opinions and thereby catch many good ideas to help us out in our teaching. Like R. B. George, I think there are too many teachers that are not competent. Young men and old ones, too, who are wise (?) in their own conceit, who can afford a twenty-five cent tuning-fork and a smattering of the elements of music, and can, by the aid of the organ, carry a tune through, provided it is not too hard.

I enjoy the discussions so much. Will someone please give their opinion of using seven sharps and flats in a signature? I cannot see the use of the so-called playing in C-flat, when, in reality, it is the key of B.

I am teaching my third term at this place in succession, without any vacation. I think this a proof of my success in teaching. Enclosed you will find fifteen cents for a copy of the March ECHO. I cannot do without it. Please send to the above address. Wishing you success, I am

Yours truly, A. G. RICE.

[Will some of our readers straighten Mr. Rice out? He seems to be laboring under a difficulty. Better come to the Normal this summer.—ED.]

LYNCHBURG, VA., March, 1891.

Editor Echo, LaFayette, Ind.:

DEAR SIR:—I would state, for the benefit of Mr. A. I. Secrest, that the upper figure gives the number of beats in the measure; the lower figure the kind of note to a beat; 3-8, 3-4, and 3-2 are played in the same time; 4-4, 4-2, 4-8, and 4-16 are also played in the same time. Observe, however, that the *tempo* marks govern the time. 3-8, marked *laro*, or *moderato*, is much slower than 3-2 or 3-4 marked *allegro vivace*, or even *allegretto*. There is no such key as A-sharp. Bb is the representative of that key. A-sharp would require seven sharps and five double sharps. Therefore, to simplify the signature we use two flats, which is the short cut to the same key. I wish to state for the benefit of all who can sing Do, Re, Me, correctly and in all tempos, that I read all my instrumental music in that manner. After looking at the signature I *never* think of the letters, but read the melody by syllables and the harmony the same way. I have to play harmony to melodies at sight, and I have the reputation among teachers and theatrical people, of being one of the most correct harmonists anywhere in the United States.

If you will take sacred music and study the harmony while performing on the piano or organ, it will learn you more about harmony and the proper sequence of chords than all the books on the subject ever published. I have studied counterpoint, harmony, and theory of music, by the very best authors, but I place sacred harmony above all else.

I have a question to ask. Why do vocal teachers of classes not have permanent classes? I had a class, (or in fact, you might say two classes) which run for three years, I taught the class thoroughly. Each pupil had to understand thoroughly each point before any change in the lesson. Also, they were taught the scales in every possible, or least known position or interval; also time and tempo. All this was thoroughly studied before any transposition was attempted. Another thing, is this: If intervals from every interval of the scale to every other interval, is thoroughly taught and fully understood, no difficulty whatever will be found in transposition. Only you must learn to know the key the moment you see the signature. I had my class graded after the first six months, so as to admit new pupils. The scale of C, in all its modifications, kept the class exactly fifteen months. Two months wound up the transpositions and the consequence was that I had a full class of good readers and singers at sight. Several of them have become fine performers on the piano and organ, and are considered good sight-readers. I also taught arpeggios and harmony to the class by intervals. I cannot see how anyone can learn to sing even the scale of C properly, in ten lessons, or even understand the whys and wherefores.

My church is about to build a new house, and I expect to have a fine three Manual organ, with about thirty-five or forty registers, pneumatic action and combinations. I enjoy THE ECHO very much, and anxiously await its appearance every month.

If possible, I will come to the Normal. Hope to come by the first of July. If you desire any more "lectures," let me know. I am loaded.

Yours truly, GEO. A. PAYTHRESS.

[We sincerely hope this brother will come to the Normal, where he will have plenty of opportunities to unload.—ED.]

(Correspondence continued on eleventh page.)

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TERMS, ETC.

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Our Easter music proved very popular.

Some one is going to get to attend the Normal, free. See the offer in another column.

Commencement music this month, and Decoration and Memorial music next month.

Echoes of Glory and Living Gems continue to sell. They are certainly fine books for the Sunday-school.

"*The Ghost Dance*" is a novel song, advertised in this issue. It is a fine piece to sing in costume, and as such is having quite a run.

Apples of Gold, our prize Sunday-school song book, is nearly up to the 30,000 mark. Such a large sale must necessarily prove its excellence.

Boyd, Bradburn & Co., of Lonyconing, Md., ordered three hundred copies of *Apples of Gold*, for one of the leading Sunday-schools of that city.

See our advertisement of Decoration music on inside of front cover. The Echo Music Company leads the world on Decoration and Memorial music.

Every teacher should go to work and secure a club of subscribers for THE ECHO. If you do not get a free scholarship to the Normal, you will get a handsome cash commission.

The Entertainment Library, Mrs. J. F. Kinsey, Editress, will have something new and nice for Children's Day or Flower Sunday. See advertisement on the inside front cover.

Celestial Songs is the title of our new book of revival songs. It contains a number of the most popular pieces, besides much that is new and equally good. See the advertisement elsewhere.

If your choir needs a new anthem book, please turn to the advertisement of The American Anthem Books Nos. 1 and 2. After reading the same we think you will order samples; after examining them, we know you will order a supply.

Chas. Holman Black, the well known baritone, of Indianapolis, and who visited the Normal last summer, is now further pursuing his studies in Paris. Our collection of photographs of musical people is enhanced by the receipt of two from him, for which we are thankful.

Affectation, Not Cultivation.

We do not know that we ever heard denied the statement that "a half loaf is better than no bread at all," and we do not think anyone capable of successfully refuting it. It applies as a figure of speech to everything for which we may wish or strive. In fact, the most of us have to be content with half a loaf; few indeed, are they who reach their ideal. This is particularly true in the matter of an education, and in no branch of education more than in music.

It has also been said, and for all we know successfully maintained, that "a little learning is a dangerous thing." Then we must infer that a "half of a loaf" in the matter of an education, "is a dangerous thing," but we can also logically conclude that it is not so dangerous as no learning. This is the conclusion we all reach, and having reached it, decide, that after all, "a little learning" is not a thing so dangerous as to deserve serious consideration, and we dismiss the subject, actually doubting the truth of the maxim.

Admitting, as we think all must, the truthfulness of both maxims, it is by no means reasonable to suppose they apply with equal force to everything. There may be things of which less than all is very nearly valueless, while there are many things of which a little is very much better than none. The latter, we think, all will agree, is true, in a general way, of an education, while the former may possibly be true of some particular science. We presume no one who reads this but will say a little knowledge of music is better than none, that it is far better to be able to read and sing simple music than to know nothing of it, and they will doubtless say, further, it is better to have even a slight knowledge of voice culture that, though one may never be able to complete a course, he should neglect no opportunity to learn all he can of correct position, breathing, articulation, etc. We are confident such an idea of the subject is the correct one. A little knowledge of the principles of voice culture is far better than total ignorance of them. There is no department of music in which slight knowledge is more productive of good, noticeable and lasting results; neither is there a department in which a little learning is so dangerous. You can search this earth for fools and when you have gotten the one you are sure is the biggest, we will take the prize by simply pointing to the fool singer that has had his or her voice cultivated! You have all seen and heard them; you do not have to hear them sing, however, to find them out. A few minutes' conversation suffices. They always manage to tell you how high or low they sing. If a bass, he can always go down to low D; if a tenor, he can reach high C and sustain the tone—they never fail to sustain their high or low tones.

If the cultivated singer is of the feminine gender, (and they are numerous) she speaks of her runs, which start half way down the page and end on a note two inches above the top margin of the book. She has sung selections from various operas at concerts and on public occasions, but is in bad voice owing to cold, and doubts if she could go much above high A or B-flat, in her present condition.

These singers are partly born and partly made. They are born with a fairly good voice and a soft brain. They commence singing and friends begin to flatter. Then they decide to take lessons in voice of some Professor, who tells them confidentially, "that their voice resembles, in many particulars, that of the celebrated Pattycake, to hear whom he paid, while studying in Boston, ten dollars for a ticket that admitted to standing room only." The Professor's (?) method consists in straining the voice to reach low and high tones, and in practicing the vowel sounds, "ah," "a" and "oo." A few lessons are taken and one or two artists are heard, and the singer quits studying, joins the choir, and virtually runs it. Every service must be arranged so that she will have a solo to sing, and by the most absurd affectation, seek to impress everyone with the important fact that she has had her voice cultivated. No attention is given to sentiment, runs

are galloped over, and high notes juggled with as though they were toys, but with a disregard for proper pitch, that that makes a knowing one cringe. While impressing you with the fact that their voice has an immense range and is under wonderful control, they have not forgotten to also indicate that they have given attention to enunciation, by running the vowel sounds together until it is utterly impossible to understand a word of the text. If all this should fail to impress you, there is one thing more we must not forget to mention, which of itself, settles the whole matter. This is the tremolo.

They nearly always sing with the tremolo stop out; sometimes they yank it clear out, and then they bring tears. She sings in the choir for a while, then concludes the whole service depends on her, and decides that she should have pay for her singing. If the church feels either unable or unwilling to pay, she quits. Sometimes she is paid for one year, then her demands become so great she is not employed; be the case as it may, it sooner or later results in her quitting and going off in a frenzy, fully expecting the church to go to pieces.

These singers who mistake affectation for cultivation, are not confined alone to those who have taken lessons of incompetent teachers. There are many of this class who gained their little knowledge of the subject from good teachers. They belong mostly to those who go away from home to study, and who either lacking the ability or the good sense to learn, not infrequently spend their time foolishly and idly, and on returning home resorted to imitation and affectation to convey the idea that they have improved their opportunities, and a few, but very few, are earnest students, who, through some misfortune had their studies interrupted at a very critical moment, viz: After they had learned what they ought to do, but before they had learned how to do it. For this reason we would not have you understand that the singers we have described are always conscious of their imperfections; many of them, in fact, all of them, fully believe they are accomplished, and that their singing is a perfect demonstration of the beauties of voice culture. They may deceive themselves, but they can not delude the public who have learned that those most highly cultivated, sing easiest, simplest and plainest. With them a little learning is a dangerous thing, and it would be better that they had none. Yet it does not prove that a limited knowledge of voice culture is not of value to the ordinary singer, it is, and as we have said a very little knowledge will aid you much in the care and improvement of the voice, and in the formation of good tones, providing good sense governs.

Do not deceive your teacher by giving him the impression that you have the means, the time and the determination to take a thorough course, when you know you will not be able to do so. If you do, he will commence at the ground to build your voice, and when you discontinue your lessons, you will not be able to sing as well as you formerly did, or in accordance with his methods. In this case a little learning will prove a dangerous thing. Whereas, if you state truthfully your position, he will take your voice as it is, correct your main defects by strengthening here and smoothing down there, and after a very few lessons you will readily see and acknowledge "a half loaf is better than no bread at all," and you will not have to resort to affectation to convince yourself and others that you have given attention to voice culture.

Giff's Vocal Drill Book has proven itself exactly suited to the school room. Teachers wanting a book designed for public school work should order samples for examination.

The sale of *The Hummer* is steadily increasing. Our friends will surely be glad to know our latest effort in the singing book line is proving such a success.

Our new song, "*The Sunset Gates of Gold*," is meeting with a large sale. See advertisement elsewhere.

The International Typewriter Again.

We are lately in receipt of a circular from a Boston firm, asking us to buy one of these machines and offering to accept payment partly in cash and the balance in advertising. We declined and told them we remembered very clearly of having bit over one year ago at the same identical scheme sent out by the Parish Manufacturing Company, of New York. We related briefly our experience, namely, that we paid the Parish folks some thirty dollars in money and gave them an equal amount of advertising, and received an International typewriter that got out of order inside of half an hour, and which experts could not fix or operate. We returned it for repairs and received back a different machine, and paid the express charges amounting to over three dollars. It did no better than the first one and was returned to the company. They still have our money, our advertising, and our machine. It may be possible that they have not got it fixed yet, but it looks to us as though we were simply beaten, and that the company and the machine are frauds. The Boston firm write us that they have nothing to do with the firm that formerly handled the machines; that they are honest and responsible, that the machines are first-class, and that they will prosecute us if we say they are not. We know nothing for or against these parties, but it seems to us that if they are as upright as they claim to be, they ought to use their influence to recover for us a return of our money or a machine that will write, before asking us to advertise for them. We see the advertisement running in some of our exchanges and hope they will fare better than we did.

A Musical Education Free.

Have you a talent for music? Do you want to cultivate that talent? Do you lack the means? If so, go to work yourself and enlist all your friends in your behalf. The Echo Music Company will give absolutely free, a full scholarship to the great Normal Musical Institute to be held in this city, this summer, and pay the board and all necessary expenses of the lady or gentleman who sends in the largest list of subscribers to THE ECHO for one year, at the regular price of \$1.00 each per annum. The contest will close after the mail is opened on Wednesday morning, July 1st, and the successful agent notified by telegraph. To every other agent a draft for a commission equal to twenty-five cents on each subscription, will be mailed. The successful agent will get to attend the grandest Normal Musical Institute ever held, and the others will all get fair pay for their labor. Go to work; you have nothing to lose and everything to gain. If you want to know more of music and deserve to know it, show it by your energy. None of your friends will decline to subscribe or refuse to aid you in securing the names of their friends. THE ECHO is the most practical music journal published. It is easy to secure subscriptions for it. A careful record will be kept. Go to work and the best one shall win.

Because a compositor who interpreted the rather uncertain chirography of J. E. P., rendered donning, *dawning*, the office boy of *The Music Teacher* stops playing with the cat, goes into hysterics, and writes a would-be witty two-inch item. People of even ordinary sense have long since learned that typographical errors *will* occur, and that, too, always at the most inopportune place. He may be brought to realize this if he will look at the last line in the first column of the editorial page of his hand-bill, and see where contributions received from various writers, has "nabled" his employer.

We have just issued a new book for gospel meetings and revival services, entitled, "*Celestial Songs*," by B. B. Funk. The book is far above the average of its class, and we are confident evangelists and churches will find it a desirable collection. Single copy by mail, 30 cents; per dozen by express, \$3 00.

When writing to our advertisers, please mention THE ECHO.

A Visit to Muncie.

In the interest of the Indiana Music Teachers' Association, the editor of THE ECHO, Monday, March 23d, boarded a train on the L. E. & W. R. R. (Natural Gas Route), for that metropolis of the natural gas belt, Muncie, where the next meeting of the Association is to be held, June 23d to 26th. We wanted to "view the landscape o'er," meet the Executive Committee, and arrange, as far as possible, preliminaries for the meeting. Indiana has many cities of which she is justly proud, but of none more so than of Muncie. Knowing her splendid location, fertile surroundings, abundance of natural gas, good railroad facilities, and public spirit, we were prepared to expect much, but not more than we found, and we venture the assertion that everyone who attends the Association will be most agreeably surprised. Not only did we find Miss Nannie C. Love, Mr. W. R. Snyder, and Miss May Phinney, the Executive Board, and C. M. Kimbrough, County Vice-President, earnestly at work, but their enthusiasm is shared by every citizen, all determined to give the Association the most royal welcome in its history. Muncie talent will provide the reception concert, to be given on the evening of the 23d, and Miss Love has already begun drilling a chorus of one hundred and fifty voices, for the occasion.

The session will be held in the Baptist church, one of the most commodious in the city, and which is provided with an excellent organ. Arrangements have been made for rates at the hotels, announcements of which will appear later; as will also the announcement regarding reduced rates on railroads, application for which has been made to the proper authorities and will doubtless be granted.

This report would not be complete were we to neglect speaking of the uniform courtesy extended by the gentlemen of the press, and also of the educational interests of Muncie, the excellence of which, more than all else, surprised us. Mr. W. R. Snyder, who was formerly a teacher in the schools, has been for ten years past, Superintendent. Aside from the good order and grading, we were greatly impressed by the neatness, which will certainly instill habits of tidiness and system that will not prove the least valuable things the children will learn. The citizens are fully alive to the value of music and Miss Love has held for four years, the position of teacher of this special branch. She has made a national reputation in this line of work, and receives, we presume, beyond doubt, the largest salary paid in the United States to any lady occupying a similar position. She has also a large number of private pupils, and her services are in constant demand by teachers' institutes, associations, and summer Normals. Coming thus accidentally to note particularly her work, and the excellent results of her system of teaching, we immediately engaged her as one of the faculty of our Normal Musical Institute, to be held this summer, notices of which appear elsewhere. Miss Love will have charge of the department in the Normal, devoted to music in public schools, and the mere mention of her name in this connection, will be enough to convince every public school teacher, who is at all familiar with the names of those who stand at the head of the various departments of education, of the excellence of the work that will be done under her direction.

Our hasty visit to Muncie warrants us in saying that the prospects for the next meeting of the Association could not be more flattering. We confidently believe it will be one of the grandest meetings ever held; it even looks as though the phenomenal success of the LaFayette meeting, two years ago, would be surpassed. We hope every teacher, player, singer and student of Indiana, will commence arranging now to be present during the entire session.

"The Sioux Maiden's Love Song," is the latest in the line of Indian music. It is a Sioux melody and words, with an accompaniment and a translation. It will doubtless prove popular as a concert piece. Send twenty-five cents for a copy.

We Think Not.

Says *The Tempo*, under the head, "Will it come to pass?"

"Prof. H. G. Thomas, of the Round Note school, with headquarters at Van Buren, Ark., recently made the *Tempo* office a pleasant call. It will be remembered by some of our readers that last year *The Musical Million* said this same Brother Thomas would be all right in the near future, i. e., a Character Note teacher. Whether the prophecy is fulfilled or not, we found him to be a man of broad, liberal views. While the Round Notes are decidedly his preference, yet he proposes to use Shape Notes where a majority of the people want them. So, if the wishes of a majority are met in these parts, we are quite sure that he will teach Character Notes, for he is now in the bounds of one of the largest—if not the largest—and best regular musical conventions in the South-west, which has declared itself in favor of this notation time and again. He will possibly work some among us in conventions and classes during the spring, and we hope our friends will give him good schools at every place possible. Call again, Brother Thomas, and supply yourself with the very best Character Note books. We've got them."

HUNTINGTON, ARK., March 1st, 1891.

Echo Music Co., LaFayette, Ind.:

GENTS:—I enclose you cash for which you will please send me one more dozen of *Apples of Gold*. They go like hot cakes. I am teaching my second term here in Huntington, right in the midst of the Shape Notes' headquarters, and only fifteen miles from Hackett, where Brother Oslin is publishing *The Tempo*. No less the round heads take the lead here. Score one more for our glorious round heads. Please send this order to my headquarters, Van Buren, Ark., by Pacific express. Your friend, H. G. THOMAS.

P. S.—I have not received my February or March issues of THE ECHO. Please send them to me at this office, and if you will send a few sample copies I will give them out to my students. H. G. T.

The "Velvet" and "Electric" trains run over the Monon Route between Chicago, Indianapolis and Cincinnati, have ever since their introduction, carried the palm as the finest trains running between those cities. Not satisfied with this, they have been still further improved by the addition of compartment sleeping cars, which will give to families and all others who desire them, private apartments. These cars are Pullman's latest improvement, and we imagine few people will now go by any other route.

Presto, Chicago's trade music journal, announces that it will shortly appear as a weekly journal. We are glad to note this evidence of prosperity. When *Presto* moved from Iowa to Chicago, it went into a field already occupied, but by energy and worth it has pushed to the front, and the former occupants of the field are hardly reckoned as competitors. We should not be surprised if *Presto* would celebrate the opening of the World's Fair by appearing as a daily.

Correspondence and articles intended for the May issue of THE ECHO, must be forwarded immediately. That issue will be an unusually large one, which will make it necessary to go to press early. Nothing will secure insertion that reaches us later than the fifteenth. If you want to be sure of a hearing, your communication ought to be in our hands by the tenth.

D. Wilson, the veteran institute worker, well known to all readers of THE ECHO, reports this as being the busiest season of his life. Everyone will be anxious to meet Mr. Wilson at the Normal.

The editor will direct a convention at Elkhart, Ind., from April 6th to 11th. A grand time is anticipated. Particulars may be obtained by addressing Rev. W. M. Bell, Elkhart.

Send fifteen cents for the latest quartettes for ladies' voices, "*Down the River*," and "*Spring Time*," by Chas. H. Gabriel. Published by The Echo Music Company.

W. J. Wilcoxson is still holding forth with classes in eastern Illinois. A short call at this office recently, proved Mr. W. to be in excellent health and spirits.

"*Spring Time*," and "*Down the River*," are two beautiful quartettes for ladies' voices, just published. See advertisement.

THE ECHO will be furnished to choirs in clubs of three or more at 75 cents each per annum.

Mr. Moore's Letter.

We publish on another page, a letter from Mr. C. L. Moore, which merits more than a passing notice. Mr. Moore is a successful teacher, and what he says about those who talk instead of teaching, is to the point, and he is no less right about the prejudices excited against all teachers by the acts of the unprincipled. We have refrained from saying anything about Mr. Bushey, who left a wife and growing daughters and eloped with a young lady pupil, because we did not know that it would advance the interests of anyone to expose him, but since the matter has been referred to, we wish to say THE ECHO has no sympathy for such offenders; and, we might add, that the father of the young lady wrote to THE ECHO, and it was through our efforts that Mr. Bushey was located and arrested in Pennsylvania, where they were living as husband and wife under the assumed name of Long. We had another case on our hands of a similar nature, except that it was a preacher's wife. The man in the case is fully as well known to THE ECHO readers as is Mr. Bushey, but as the prodigals have returned to the bosoms of their families, have been forgiven and written us, deeply regretting their conduct, and promising to live just lives in the future, we quietly dropped the matter. This may serve as a warning to others that if you make crooked paths THE ECHO will straighten them out. We believe it to be right to do so, and feel that every reputable teacher will endorse our course.

We are glad to know that Mr. Moore is talking for the Normal. He was here last year, and would not recommend others to come if he did not know it would be a paying investment. We had hoped to announce the faculty in this issue of THE ECHO, but fear we will not be able to do so. It will differ considerably from that of last year, and will number ten instead of six instructors. We flatter ourselves when the names are announced that they will create more than ordinary enthusiasm.

Since the above was put in type we have learned of the marriage of Mr. Bushey and the young lady with whom he eloped. We presume, in the absence of definite information, that his first wife, who bears an excellent reputation, secured a divorce from her recreant husband, and that he married the girl he wronged in order to escape criminal prosecution.

Our Indian Songs.

The great popularity which was attained by *The Song of the Ghost Dance*, has induced the authors, who reside at Rose Bud Agency, to write another, which we are happy to say is just now from the press. It is entitled, "*A Sioux Maiden's Love Song*," and is genuine Indian, in both words and melody. An accompaniment and an English interpretation of the words have been added. This composition is a song sung by an Indian maiden on making her admirer a present of a belt on the occasion of his departure with his chieftain. While she laments his leaving, she entreats him to look upon the belt and think of her, and urges him to deeds of valor. The music is in the pathetic minor strain of all Indian music, and is quite touching. This piece, like "*The Song of the Ghost Dance*," if sung in costume, would prove very taking, and would make a great hit as a number on the program of any literary society or school entertainment. Price by mail the same as for "*The Song of the Ghost Dance*," twenty-five cents, with no discount.

Indiana Music Teachers' Association.

We had hoped to have been able to give the full program for the coming meeting, in this number of THE ECHO, but for some unaccountable reason the program committee has not finished its work. We have repeatedly urged the importance of its early completion and regret the delay. We hope, however, that it will be in the printers' hands soon. We are informed that State talent will be largely represented and that among those from a distance is Mr. August Hyllested, of Chicago, and Mrs. Jesse Bowen Caldwell, of Cincinnati.

From Earth to Heaven.

"The gentle little spirit of Mary Josephine Dungan, the seven-year-old daughter of Mr. and Mrs. Prof. J. M. Dungan, left its body of clay, Thursday, March 26th, at 8 o'clock a. m., following an illness of a few weeks from scarlet fever complications. To the loving parents the light of the home has gone out, and the friends of the afflicted give them all sympathy in this hour of sore trial and bereavement.

A beautiful child, endowed with all the purity of youth and careful training, a sister to the now sisterless little brother, between whom the attachment of affection was strong, a playmate cheery and kind, an only daughter in whom shone the love of an implicit trust."

The above, clipped from a paper published at Franklin, Ind., the home of Mr. and Mrs. Dungan, tells the story of the deep sorrow that has come to that happy fireside. A bright, joyous daughter, she came and remained long enough to find a place in her fond parents' hearts, and death's angel, in tearing her from that place, makes a wound that only the resurrection can heal. What bright prospects are ruined; what fond hopes are dashed to the ground! Her little form will appear now only as a vision, and her childish prattle be remembered as a dream. Her whole existence will seem, in after years, as a bright gleam of sunshine that came and stayed a few moments, and was gone; as the cadence of a sweet song that was heard, and then died away. We know that the members of the Normal, held last year, all of whom came to know Mr. Dungan as a kind teacher and a warm friend, and every reader of THE ECHO who has come to know of him, by his writings, feel with us the deepest sympathy for him and his noble wife, in this, the darkest hour of their lives.

Program of the 300th recital of the School of Music, DePauw University, Greencastle, Ind. James H. Howe, Conductor:

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| Mozart—Concerto in D minor, 2d and 3d movement..... | Miss Marshall |
| Mendelssohn—Concerto in D minor, 1st movement..... | Miss Mathias |
| Beethoven—Concerto in C major, 1st movement..... | Prof. Kelly |
| Cadenza, by Reinecke..... | |
| Schumann—Concerto in A minor, 1st movement..... | Miss Simison |
| Mendelssohn—Capriccio in B minor..... | Miss Southard |

Many persons don't appreciate what such a concert as the above, means. It means that the DePauw School of Music is one of the first schools of music to give selections from five master concertos with orchestral accompaniment. It means that students, in order to obtain a similar ensemble advantage, must go to Germany. In the history of what has been the far-famed New England Conservatory, of Boston, there is no record of a like program being performed. As we have said before, the DePauw School of Music offers superior advantages to those who desire to be concert pianists or vocalists. We understand that a similar program is in process of rehearsal, for production in the near future.

Mrs. Lou Zern, of Kendallville, a member of the I. M. T. A., writes us that she is busy teaching, day and evening. She enclosed a program of a charity concert given by her class and under her direction, which is certainly creditable, showing that they assay a high order of music. The local press notices were quite favorable, and the receipts two hundred and two dollars. Following this came a benefit concert, given for Miss Mae Parker, also a member of the State Association, who has been studying in Chicago. This program was also of a high order, and was even more liberally patronized than the first one. Kendallville is alive, musically, and will be well represented at the Association in Muncie.

On the way; ready July 1st. Something you have been asking for. A collection of fine concert choruses, by the editor of THE ECHO. Guaranteed to maintain the standard of excellence our publications have established. If you have an extra good piece you would like to see in this book, send on your manuscript. If available, we will pay you what it is worth.

"*The Song of the Ghost Dance*" has proven very popular. Its sale surpasses that of any song we have heretofore published. Send twenty-five cents for a copy. It is a splendid piece for a concert.

Written for THE ECHO.

How to Teach Rudiments.

BY C. J. HOLMES.

From the numbers who have attended singing classes and the comparative few who have there learned to read music, there has arisen an impression that to learn to read music—singing by note—is a difficult thing for the majority to accomplish. Nor is there wanting some well-grounded reasons for this opinion, when we come to look into the unphilosophical methods adopted by many of the unprogressive teachers of the past, and I may say, of the present as well. In the face of this fact, the true teacher, who is even studying the art of teaching, should so shape his instruction as at once to dispose the pupil of the idea there is anything very difficult in learning to read the notes. No advanced teacher (and by this I mean a true, a progressive teacher) of beginners will place before his pupils for a first lesson, that which he has any doubt as to their ability to accomplish. Nothing succeeds like success, and let the pupil see from the very start he can accomplish something. Teach the inductive method. Give the pupil something to do during the entire lesson; something to see, something to hear, something to do with his hands as well as voice; not something to see through which the teacher shall do for him, as, failing to see through what is done by the teacher, he gives up as a difficult thing, whereas, the doing by the teacher was the easier task which should have been given to the pupil. As singing is learned by doing, by imitation; not by talking or by theory; the true teacher will commence with just the knowledge the child possesses, and with this knowledge let him see how easily he can learn to read and sing by note a simple piece of music. We will commence with a class of children, if you please, just learning to read, and even adults, in a subject of which they are entirely ignorant, are but children, and best learn as children learn. The question before us is not, how shall I teach the sharpest minds,—but the masses—the duller; and if my system of instruction easily leads the duller to learn, I trust I shall not be liable to the charge of making it too simple.

The class have eyes, ears, hands and voices, and these are all to be used. They have ability to count eight, and know their letters or simple words, and this is all one needs to commence with. A child's first knowledge is through sensation, the organs of sense, and these we must use, as what he sees, hears and touches, he really knows. We are going to lodge an idea in the brain, and to do so the surest and quickest way, we will use every avenue leading to the brain through which anything can travel, and if we can use these all at the same time, we are concentrating all their powers on this one object or subject, and this was Napoleon's secret of success. How little can I teach, not how much, and yet how much can the pupil learn. Little talking or doing by the teacher; much doing by the pupil. The first lesson the teacher should have his class learn, is obedience; do as they are told. You learn by doing, and if an older pupil, who wishes to see sharp, tells you he don't see through this or that, tell him you have not asked him as yet to see through anything, but *look at something*; or, if he says he does not understand the use of this or that, tell him you have not asked him to understand anything, but to do something. Don't give him a reason for asking him to do. "*Then shall ye know if ye follow on to know*," etc., says the Good Book. Too many in this world want to know without *following on*; too little doing, too much theory, too little practice. Tell him you will see through it all if you will keep *doing* through it. Furnishing each of the pupils of my class with a blank-book of music paper specially ruled, (each furnishes himself with a good lead pencil) and with a black-board for present illustration only, we are prepared for a first lesson. I would not use the black-board for writing exercises during the session, nor would I write pieces on it for the pupils to learn rudiments, any quicker than I would work all the examples of a lesson in arithmetic for my pupils to look at while I was working them. The pupils must write their own music. I have a staff before them on the board; they have the same picture in their blank-book. I sing them a simple melody, one whose tones are all the same length, and have them imitate me; that is, learn it by ear. Then question them as to the sounds; if all were the same, or some high and others low, etc. Then make a picture of what I did. Having the melody commencing with the tonic, represent the first sound or tone on the lower line by an x, the next by an x on the proper line or space, and so on through, dividing it into measures, but saying nothing of these bars or measures 'till you have sung the picture and tapping each x as you sing it through. If you wish a sound two taps long, tie the x's together. Next teach the class the names of the lines and spaces in the picture; no more. Name nothing you have not used. It would be well if the melody used contains the eight tones of the scale, and tell

them there were just eight different sounds only in the entire piece, and they would notice you had placed the lowest sound on the first or lower line, and the highest sound on the upper space—the fourth space. So you will number these sounds accordingly; 1 on the first line, 3 on the second line, 5 on the third line, 7 on the fourth line; while you will place 2 on the first space, 4 on the second space, etc., and then sing them with the class. Next tell them these sounds have other names given them; 1 is Do, 2 Re, etc., and when we sing them we always sing the name Do, Re, Mi. Next have the class write on the first stave in their book (the upper five lines) commencing at the left. Do on the first line; not above the line, not sitting on the line, as it might fall off and get hurt, but let the line run right through the middle of the Do 1, with a figure 1 right after it, then Mi 3 on the second line, Sol 5 on the third line, and Si 7 on the fourth line. Then Re 2 on the first, the lower space, Fa 4 on the second space, etc. Then have them sing these names, touching exactly the lines and spaces where they are found. Have them sing or name nothing they do not touch with their pencil. The teacher will write upon the black-board everything in this first exercise he has asked the class to do. He asks the class to look at the board and see him make the picture of the first sound, Do, so as to learn how it is made. He makes a circle on the first line, asks them to make that, then draws a stem down to the right of the circle, they doing the same, then fills up the circle, making (and having them do the same) a quarter-note. Next tell them to make a note on Re 2, asking them where that is, telling them to look at the table or scale, as you will call it at the commencement. Be sure and have them first place their pencils on the space before they answer "first space," and to make the quarter-note, and after four notes, make a line you will call a bar, telling them they know what bars are for, between two fields, to keep cattle or hogs from going into the other field. Well, these bars are here to keep these notes by themselves. Having thus had them write the piece through, have them go through it naming the notes in concert, touching each one on the line or space where it lives, where its *heart is*, the round part. If they do this well in concert, they will keep time as they must. Then have them sing with the syllables, Do, Re, Mi, etc., as they occur. Let them learn the sounds of the scale in the song they sing before you drill them on the scale, just as the child learns words from the sentence he utters in conversation. Afterwards give the class a regular drill on the scale at every lesson and have them practice at home, those who have instruments. Have them count the time through every piece, touching the beat-note with the pencil. If you have half and dotted half-notes in the exercise and the exercise is on the board, have one of the older members of the class take a pointer and tap the time as the class sings the notes, and if he fails, call up the smallest boy, telling him there are four black pigs in this pen, weighing one hundred pounds each, and in the next pen are two black ones the same size, and a big white one weighing two hundred, and in another pen is another big, white one the same size, and a little, round black one following the big one, and this little one weighs one hundred, just half what the large white one weighs, and then they have killed one and left a monument where he was, and that is called a rest. Now, Johnny; can you hit every black pig one tap and the white one two taps, and when this little round one is following the big one, as he belongs to the big one, hit the big one three taps, and hit this place one tap where the pig was taken out and killed, and so on, and see how correct he will keep the time, because you are dealing with objects, concrete things; not abstract. But my article is already lengthy and I will reserve the next lesson for another article.

Written for THE ECHO.

This and That.

BY W. S. SUTTON.

It is as much the christian duty to sing, as to pray, and we believe both are essential factors in promoting christian life. Without prayer, the christian would surely die. There are some who say they "can not sing." Singing, then, would not be one of the essential factors in promoting their christian life, yet if they can sing but will not sing, we pity them. If they can not sing, why? Have they ever tried as hard to sing as to pray? Perhaps they have never felt the need of singing as of prayer; if so they should pray on until their souls are so filled with God's love that they will break forth in songs of praise to Him, who by His great love has set their sin-fettered souls free.

Those who can sing, must sing. The church needs and demands their songs, as much as it does their prayers, and as the last is offered gratuitously, so also should the first. If the first effort in singing was not good, how about the first prayer in public? Was it good as to words, the expressions

of your thoughts, or, as an oratorical effort was it not a failure? In this line you faced discouragement, and now you can pray from A to Z, with eloquence. (Perhaps though your first prayer only was heard by Him, who heard the "publican afar off.") We believe that all can sing if they make a persistent effort, and there is no reason so few should take part in this important church service.

That a preparation is necessary, none will deny. If you have not made it, it is your duty to do so; not only that you may sing in church, but in your homes and social gatherings; more especially in your church and your homes.

While wandering a little from church music, let me call the christian's attention to the fact that the saloons are using music to draw their sons and daughters within their shaded doors, and its power is potent, or they would not spend their money so lavishly employing some of our best vocal and instrumental talent. You must counteract this by lending a helping hand to your church and your homes, by doing all you can to encourage and assist in having good music. It is a shame that some churches in our cities have to employ, or do employ to assist in church worship, men whose breaths are scented with beer, and whose lips profane God's holy name. Only use the means within your reach, and this need not be. If you have passed the time in life so you can not hope to prepare yourself to fill the places occupied by the above mentioned, how are you preparing your children? What efforts are you making to prepare others? The church demands your efforts; the Master bids you to the work.

A church member told me once, while talking about employing leaders in church music, who made no claim to morality, not to think of christianity; that they "even good musicians, all that was required of them to lead the song-service in church." Why then be so particular about our minister's religion and reputation? If he can preach a good sermon, offer a beautiful prayer, and draw a large congregation, that is enough; for surely the minister and singer stand nearly head and head; both engage in the same line, *i. e.*, the worship of God, and assisting and inviting others to worship Him. One writer says: "Fill your churches with music and they will be filled with people. From large congregations we obtain increased financial aid." This looking after financial aid by many of our churches, is causing them to divert the object of church music, and is detrimental to congregational singing.

We have attended church without any object but to hear the celebrated tenor or soprano singer, or to see and hear the great organ, and as they carried us to the realms of the beautiful and artistic, we thought how good, sweet and grand, and willingly dropped our penny on the plate, but nary a thought of worship. These celebrated singers are needed in our churches—(if of the right character) so is the organ and other musical instruments, if placed there to worship and assist others to worship, and used with this object; but when used to fill the church coffers, they should be in the lecture room, and used in concerts given for financial gain or pleasure.

In reply to Mr. A. L. Secrest's question, "Is 3-8 time faster than waltz time? Also, what is the movement in 4-8 time? And do we have such a key as A-sharp?" We would answer, we know nothing of 3-8 time or 4-8 time. The fractions, figures placed at the beginning of a musical composition have nothing to do with the fastness or slowness of the composition, so 3-8 time, etc., is wrongly used. The fractions show us the number of beats, parts or pulsations in the measure, so a composition written in 3-8 measure would not be sung faster than one in 3-4 measure; the same in 4-8 and 4-4 measure. The first are both triple measures, and are both used in waltz music. If we would see a composition written in 3-8 measure without any marks of the time of the movement, and another in 3-4 measure, marked waltz movement or time, we would perform the latter faster than the first; if both were waltzes, we would use the same movement in each, remembering the fractions have nothing to do with the movement of the composition as to its fastness or slowness. The numerator shows the measure has three pulses, 4 or 8, the denominator showing the kind of notes used to each pulse or beat of the measure. The question might arise, "why use the different kind of notes?" In vocal compositions, when the words are light and gleesome, some writers use the eighth notes instead of quarter notes, making the notation appear lighter and faster than it would in quarter-notes. Some, when the words are heavy, dignified, or sad, use half-notes in double and triple measure, to make the notation appear slow, etc. The length of a tone represented by a note is only relative, and is made long or short by marks of movement, and the same composition will be rendered differently by different musicians. The length of a note is only absolute or fixed, when the composition in which it is used is marked metronome 82, etc., and more then in theory than in practice. There is no key of A-sharp. To give the Signature of A-sharp would require seven sharps and three double-sharps, and the key would be of no use, neither in theory or practice.

Written for THE ECHO.

The Speaking and Singing Voice.

BY D. WILSON.

There are but few elocutionists who recognize vocal music as a great factor in developing the voice, and still fewer vocal teachers who recognize elocution as a voice builder. The elocutionist who cannot sing will ignore vocal music and the vocal teacher who knows but little about elocution will not say much about it. A man would not show good judgment in introducing a subject with which he is not familiar, although the subject if properly handled would be very edifying. I take it that every instructor should inform himself on every kindred branch that has a bearing upon that he is teaching. I can see no reason why elocution and voice teaching should not go together. Elocution has much to do with the elementary sounds in reading and voice culture. In order to sing well, it is necessary that we read well and the speaking voice can be made more pliable by exercising the voice in vocal music. The principal difference between elocution and vocal music lays in the fact we talk with consonants and sing with vowels. There are a few exceptions to this and of not sufficient importance to call particular attention to them. In elocution, great stress is laid upon the consonant elements, which, in my opinion, is of as much importance in singing as in speaking. It enables the singer to speak distinctly enough to be understood, and vocal music assists the elocutionist in giving a smoother and richer quality of tone. In order that we articulate well, it is necessary that the singer have a thorough knowledge of the elementary sounds of our language. As far as my observation goes, there are but few vocal teachers who have made this matter a study to such an extent as to be able to interest others. Not many years ago it was fashionable to sing so that not one word in ten could be understood. This arose from faulty teaching. Had the teacher been more familiar with our language, as taught by elocutionists, this half-way kind of work would not have prevailed. Most of this fashionable singing was brought about by foreigners who did not understand the English language. Many of them were good voice teachers, but none of them understood our language. In this way words were ignored and *voice* made the principal thing. The last twenty-five years have brought about a marked change in regard to speaking words distinctly in song. We now have no occasion to look to the foreigner for instruction in voice and the good sense of our people is coming to the front, and *words* as well as *voice* is demanded. As long as we had to depend upon those who could not speak our language, for voice teaching, we could not expect anything else than a mutilated language. Now we have teachers who speak no other than the English language, and I see no reason why song and speech cannot be so combined as to use good voice and clean cut articulation. Every teacher of vocal music ought to be well acquainted with the elementary sounds of our language. There is a lamentable lack in this respect among the public school teachers of our country. I think I am not exaggerating when I say there is not one teacher in a hundred who can give the alphabet of the language they propose to teach. If the people at large understood the importance of elocution, it would receive more attention in our common schools. As soon as there is a demand for such work, the demand will be supplied. This demand can be created by teachers who are well-informed in this direction. It cannot be brought about in any other way. It would be suicidal for a teacher to advocate a thing he knew nothing about. He could not supply the demand he created.

If the teacher of vocal music will prepare himself to teach elocution, he will not only do better work, but will receive greater compensation for his labor and at the same time give each of his pupils an equivalent for their money. A competent teacher will find work among the teachers of our public schools, wherever he goes. This one item is sufficient to pay all expenses and he will have all he makes from other sources, clear. Elocution can be introduced in a general way to classes in vocal music. Instead of the usual recess, let the pupils stand and exercise five or ten minutes in gesture, voice, etc., under the direction of the teacher. This gives all necessary recreation and at the same time is instructive. It is not necessary that the teacher be a fine solo singer or a good declaimer in order to teach well. In the majority of cases, the best teachers are those who make rather a poor showing when it comes to display. The only thing to be gained by singing or declaiming well, is in awakening an interest in music or elocution, thereby securing a larger number of pupils. Such teachers will start in with a full class, close with a small one, and have trouble in collecting tuition. The other man will start in with a small class, close with a large one, and collect every cent of tuition. The teacher who can execute well and at the same time teach well, is the exception,

On the Wing.

(Concluded from first page.)

Mrs. A. J. Briggs is Superior's soprano. She and Mr. Albright took solo parts in the operetta at Red Cloud, and I was told that they did their work in a most superior manner. I had a pleasant trip, and had I not promised to be back at uncle's Saturday night, I would probably have been in Nebraska yet.

I went to church yesterday, and was invited out to dinner by a young lady. There would be nothing remarkable about this, was it not that when uncle received the "good news" that I was coming, he informed her of the fact and volunteered to bring me down. She turned the joke by promptly and emphatically telling him that she did not care to make the acquaintance of any Indiana dudes, and he had better keep me confined to the premises. This did not make uncle feel first rate, and he never mentioned it to me for fear it would make me feel badly, too. The young lady was honest enough to confess, and to also acknowledge that I am not as bad as she had imagined.

I was out hunting jack-rabbits this forenoon, and went through plowed ground, corn fields, and barb-wire fences until I am nearly played out. I saw one, but really I did not want to kill it; I just shot to make him run.

I start East in the morning, and will stop one day in Manhattan, another in Kansas City, thence to LaFayette, from where you will next hear from me. Yours truly, J. E. P.

ECHO OFFICE, March 2d, 1891.

I reached home Friday last, February 27th. The welcome I received from Mr. Kinsey and THE ECHO retinue, was no less hearty than that met with all along my trip. Leaving Greenleaf Tuesday morning, I returned to Manhattan, where I remained over night, taking an early train Wednesday morning, for Kansas City. I remained a day and night. The weather being rather disagreeable, I did not stir much from the hotel, except to call on a few friends at their places of business. At 10 o'clock Thursday morning I boarded a train on the old reliable "Wabash," and had my ticket punched for LaFayette. Engaging the conductor in a few words, he casually remarked that a certain gentleman sitting near the front end of the car, was Mr. Ingall's successor, Senator-elect Pfeffer, from Kansas. I immediately got thirsty and proceeded to the front of the car for a drink. Starting to return to my seat, I recognized (?) Mr. Pfeffer, introduced myself, and was invited to take the seat at his side, which I accepted until we reached Moberly, Mo., from where he went on to Washington via St. Louis, while I came by Hannibal and Springfield, Ill. Senator Pfeffer told me much concerning the aims of the Alliance, and impressed me as a plain, well-read, matter-of-fact gentleman, who will quietly but earnestly use his energies and office to benefit the people rather than attempt to make a display or win applause by brilliancy. If his head is the least bit turned by his success, I was unable to detect it. I believe you do not know I was present at Topeka when the vote that elected him was taken. Well, I was, and I wrote a letter telling about it, and about meeting Jerry Simpson, but that letter reached the office when THE ECHO was "full," and Mr. Kinsey chucked it into the waste-basket. I'll get even with him sometime.

My trip lasted nine weeks and two days. It was the first real vacation I ever had, and will be remembered as the most pleasant season of my life, to date. I must stop—my desk is piled high with matter that needs attention; by the way, the most of it is concerning the Normal Musical Institute we are to have with us this summer, advertisements of which appear in this paper. If you will take a vacation and come, you will have just as nice a time as I have had. Mr. Kinsey and the splendid teachers who comprise the faculty, will do all in their power to aid you, and I will endeavor to leave nothing undone that will make your stay with us pleasant. Hoping to see you all July 6th, I remain yours truly, J. E. PAULEY.

Early Church Music.

We are told that "music is identified with Christianity and born with speech." The ancients declared it "the gift of the gods to men."

The earliest music was naturally vocal—the recitative or musical declamation without very definite form. It was first cultured for religious uses, and the oldest specimens preserved are Greek hymns to the gods.

The early church borrowed much from Eastern music. For centuries after Christ, Jewish music changed little. The Jews had no great musical genius who devoted himself to developing a national style or character in their musical service. The nation was in too unsettled a state to think of such a work, besides being powerfully influenced by the surrounding nations. Plato and Herodotus record that priests in Egypt told them

that the same melodies had been used in the temples of Heliopolis, Memphis, and Thebes for thousands of years, music being then a recognized branch of Egyptian learning, and for centuries previous. Much of the Jewish music preserved from early times was derived from the Egyptians. One writer argues that the melody "Miriam's Song on the Red Sea" (preserved by the Sefardic Jews, and claimed to be sung by Miriam and her maidens) is an old Egyptian melody, at least 3,200 years old. Strange to say, our "We Won't Go Home Till Morning," is declared to be the "secular prototype" of Miriam's song.

Musical instruments were used at an early date; many of the harp family (Psaltery, Kinnor, Sabeca), the guitar, violin, wooden horn and metal wind instruments, and those of percussion, like the timbrel or cymbal, being in constant use in heathen Jewish temples.

The first records we have of heathen temple worship show that the musical service was antiphonal or responsive—at first between priests and people, later between different sections of the worshippers. The Talmud prescribed the proper way of chanting the Psalms: "While one of the priests prepared the wine for libations, another raised the standard (called 'sudar'), at which signal the priests advanced and sounded the silver trumpets, first in a slow movement, afterward increasing the speed, closing with a slow movement again. The people prostrated themselves. The 'sudar' was lifted again, when the chief of the musicians and a portion of the Levites struck the cymbals. The singers intoned the psalm to the end of the first verse; then the trumpets took up the melody and another portion of the singers responded, accompanied by harps and flutes. This was continued until the last verse of the psalm was reached, when all singers and instruments closed together in a grand unison. The natural emotion of the Jew in coming to worship at the temple was intensified by the solemn rites of God's house, and, through the responsive chanting of the priesthood and people, all rose to a high state of religious emotion—all souls in one offering to Him before whom they bowed."

The influence of heathen and Hebrew temple worship is evident in the music of the early Christians. Ambrose says, "The sacred music of the Hebrews gave to the music of the new era its holiness, while the superior art of the Greeks bestowed form and beauty." The music of the new church was a simple union (as were all ancient melodies) "full of and elevated with the fervor of Christian belief." Ignatius, Bishop of Antioch, early in the second century introduced antiphonal singing into the young Christian church, and the early church fathers took the greatest interest in the improvement and development of sacred music. But the first decisive step came at the council of Laodicea (367 A. D.) previous to which there was no written music, when it was decided that "none should sing in the church but the authorized singers."

Mary Anderson and the Stage.

Miss Mary Anderson has ever been regarded as one of the few pure women on the stage. She has been used as an argument against those who condemn the theater as evil in its influence and tendencies. It has been said: "If the theater were so bad, would such a woman as Mary Anderson remain on the stage?" Of course the theater as an institution might be very bad indeed and yet there might be a few persons on the stage who were not corrupt. But now Miss Anderson has permanently retired from the stage because she is convinced that it is evil, and she declares that she will never attend a theater again.

This is no instance of disappointed ambition, for Miss Anderson attained the highest distinction of any woman who has acted in the theater of this generation. Sometimes people find out a thing is wrong when they try to do it and fail. Not so in this case.

Neither is it a case of decayed popularity. After men have worn themselves out, even though they have attained success along certain lines, they sometimes have conscientious scruples which never bothered them during their times of success. But Miss Anderson's popularity has suffered no diminution. Indeed, the declaration of her conviction that the theater was wrong, was called forth by an attempt on the part of a manager to engage her for \$5,000 a week.

Here then is a pure woman who thought she could have an honorable career on the stage maintaining her uprightness and avoiding all wrong. She was influenced by her "Puritanical" ideas. She regarded the stage as a proper and honorable profession and she achieved the highest success in it. Yet she finds after a thorough trial that it is all wrong, and she declares she will never act again nor will she countenance acting by her presence.

If this does not convince certain church-members who have been inclined to apologize for the theater, we do not know what sort of evidence would convince them.

(Correspondence—concluded from third page.)

WASHINGTON HARBOR, WIS., March, 1891.

Echo Music Co., LaFayette, Ind.:

DEAR SIR:—Enclosed please find \$3.00, for which send me one-half dozen more *Hummers*. My class keeps on increasing and are doing very well; have over forty enrolled. I am teaching music six evenings in the week now, besides doing my day-school work. All like *The Hummer*. I am looking anxiously for *THE ECHO*.

With kind regards, MRS. E. M. SCOTT.

[The above speaks well for one of last year's Normalites, who had never taught music before.—ED.]

LOGAN, OHIO, March, 1891.

Editor Echo, LaFayette, Ind.:

DEAR SIR:—The key of C is not any more natural than than E, yet if I understand musical terms, the key of C is the foundation. From it we make calculations for other keys. If you please, it is the unit number to speak of keys as 1. One is the unit by which we compute fractions. The "natural key of C is similar to the old expression." To sharp or flat a letter, raises or lowers a tone $\frac{1}{2}$ step, yet we notice many of the so-called "Profs." using these terms. I formerly used chart, black-board, and oral instruction, but abandoned the use of the first-named, and have since been very successful. I use Root's Normal Method.

Yours, "GREENHORN."

ROBINSON CREEK, KY., March, 1891.

Echo Music Co., LaFayette, Ind.:

GENTLEMEN:—Please send me catalogue of all your books. I expect to begin about the first of May to stir up a rousing interest in music, "Mong the Old Kentucky Hills." Acting on the advice of a friend, I expect to use your goods. Please name the best book to introduce among a lot of "Keiffer's flat-heads." I mean business. The time is short, so thoroughly inform me, in order that I will have to write no more letters of inquiry before ordering.

Respectfully, L. J. WHITT.

[That is right, old boy; stir up the "flat-heads," and show them "the error of their ways." We will be glad to furnish you the tools with which to do it.—ED.]

CHASE, KAN., March, 1891.

Echo Music Co., LaFayette, Ind.:

GENTLEMEN:—Enclosed find \$10.50, for which send by express, twenty-five copies of *The Hummer*, and a tuning-fork, C preferred. I have a singing class of fifty pupils. I owe all of this to *THE ECHO*, three copies of which visit this town monthly. Just received the March number, and think the music just splendid for Easter services. Can hardly wait for the April and May numbers. The February number came in time to furnish the music for the memorial services of Gen. Sherman, held by the G. A. R. of this place.

Yours truly, E. S. HARDING.

[A teacher should never close a school without first securing a good list of subscribers for *THE ECHO*. It keeps the interest alive and makes it easy to return and organize another class. A good cash commission is paid on all subscriptions.]

COLORADO SPRINGS, COL., March, 1891.

Echo Music Co., LaFayette, Ind.:

DEAR SIR:—Enclosed find \$5.00, for which send me three Normal Piano Methods, at teachers' price, \$1.50 each, and three Normal Text Books, at fifty cents each. I send fifty cents to prepay postage or express, which ever you consider the cheapest. Should this amount not be sufficient, enclose bill for balance and I will forward it in my next order, which will soon follow this one. This number of books I wish for *new pupils*, right away, and I mean to have the others get these, as far as possible. I received the set last week, and after examination decided to adopt them in my classes. They are just what I've been wanting. I find them so different from most of the other books used, especially the organ method. The text book I consider a great help to teacher and pupil. I can heartily recommend them all. I neglected to say I wish the three piano methods *American fingering*. I received to-day the Easter number of *THE ECHO*. Many thanks for the same. I shall renew my subscription and send in other names this month.

Yours respectfully, MRS. LAURA E. NETHERS.

EATON RAPIDS, MICH., March, 1891.

Echo Music Co., LaFayette, Ind.:

DEAR SIR:—I have just been reading the March *ECHO*, and will say that I am very much interested in the music and correspondence, especially in the questions by Mr. A. L. Secrest, so you will excuse me as a stranger for adding my mite. His question, "Is 3-8 time faster or slower than waltz time?" Also, "what is the movement in 4-4 time?" My being a "down East" Yankee, I would like to answer his question by asking another. Do the figures at the beginning of a piece of music have any direct bearing on the tempo? I may be wrong, but as I understand it, those figures have reference to accent or measure. Measure is a combination of accented and unaccented parts, represented by figures at the beginning, and I try to teach my pupils to study the nature of the composition for the tempo, unless it is modified by different words by the author—a good idea of measure, relative length of notes, theorizing, etc.—and it seems to me the time will take care of itself. Hoping this will not be so tedious that it will go to the waste-basket before you get it half read, I am,

Respectfully, C. E. GIFFORD.

[If this brother will come to the Normal in LaFayette, this summer, he will have an opportunity to take part in discussing all such questions as the above.—ED.]

ASHTABULA, OHIO, March, 1891.

Echo Music Co., LaFayette, Ind.:

DEAR SIR:—Enclosed find \$6.75, for which send nine copies of *THE ECHO* for one year, commencing with March, as I wish to use the Easter music in that number. I have examined it and think the music far above the average. I also used music out of the December number last Christmas, and think it was the best Christmas music that I ever used. These numbers are all for my choir of the First Presbyterian Church, and I shall expect them sent for seventy-five cents each.

Respectfully, S. H. FRENCH,

Leader First Presbyterian Church Choir.

TIPTON, IND., March, 1891.

J. F. Kinsey, LaFayette, Ind.:

DEAR SIR:—Please send me circulars, giving particulars of the Normal. I think I can bring at least one more to the Normal this summer. It is a boy, born Feb. 27th, 1891. My wife insists upon coming and bringing him. Do you think he would make an apt scholar? I thought I would commence giving him ear-training while young. Don't you think you could let him in for half price? We have named him Herbert Dungan Conkling, in honor of Prof. J. M. Dungan, to whom I am indebted for the greater part of my musical knowledge.

Yours respectfully, H. H. CONKLING.

[Yes, Brother Conkling; bring him along. We will give the youngster a full course Normal ticket, good for self and "mamma." It is a good plan to begin ear-training at an early date, but we doubt not that Mr. C. will realize in due time, that the voice also will need some attention. Normal circulars will be mailed in a few days.—ED.]

DELAVER, KAN., March, 1891.

Echo Music Co., LaFayette, Ind.:

DEAR SIR:—I enjoy reading *THE ECHO* very much; it is a great help to me in understanding musical terms, etc. We are away behind here with our music. We need a competent teacher in this part of the State, and think a good music teacher would do very well here. I feel the need of a thorough training. Find enclosed twenty-five cents for sample copy of your new Sunday-school book, "*Apples of Gold*." Would like you to send me prices of "damaged books." If you have "*Apples of Gold*," please give me your best figures for same. Our Sunday-school pretends to be very "hard up" at present, but I think if we had a live, wide-awake singing teacher here for a few terms, we would wake up, as we all seem to realize our deficiency in singing. We have a good organ, (Estey) but no organist. Our church is situated about five miles from Delavan, (in the country) and about eight miles from White City. The March *ECHO* at hand; the music is just splendid. I enjoy the correspondence very much.

Yours truly, S. M. SHARP.

[Another good chance for a wide-awake singing teacher, who would like to go West.—ED.]

PLAINFIELD, OHIO, March, 1891.

Editor Echo, LaFayette, Ind.:

DEAR SIR:—The March *ECHO* reached me in good time while I was at West LaFayette. It was full of good things. I do think Mr. Dungan hit the nail on the head exactly, in regard to the "Prof." I also enjoyed "Moonshine's" article. He spoke to the point and answered Mr. D's question. You are right, "Moonshine," about five lines and six spaces. There are some teachers who do nothing but talk and argue such little points in their class, instead of teaching their pupils the *one thing needful*, viz: *note-reading*. Your pupils want to learn to sing and read by note. So teach them where to find *Do*, and how to find it the first lesson, and then each night review. I tell you there is nothing like reviewing your work every night, and I want to say right here, the successful teacher will always use the black-board. I find more trouble in organizing classes where I have been, on account of some man who preceded me, and worked for a concert alone and not for the good of the class, either that or it has been J. Calvin Bushey, who had run off with some other man's wife, or somebody's girl, and the people think every *music teacher* who comes to their town, will do the same thing. So teach your pupils to read and sing by *note* and you will please them, and any time you wish to return to that town, you will not be ashamed to go; the people will be pleased to have you come, and will help you. I find in this State, where I have been teaching, that vocal music has been neglected to the interest of instrumental. I wish our instrumental teachers would teach vocal music along with their work. Mr. Editor, I have been working and talking up the Normal, and have three pupils who have promised to go. Well, I just closed a ten-days' institute at West LaFayette, where we had thirty-five pupils, and they now have fifty for us to return as soon as we finish here. We organized here with twenty-three, and this, our second lesson, we have thirty-five, and still growing. We will close here April 3d. If *THE ECHO* is out before I close, please send it here, and if not, send to West LaFayette. I have just received a letter from my friend J. F. King. He is now at Waynesburgh, with a very nice class. West LaFayette people want some good Decoration music. I spoke to them of *THE ECHO*, and told them it would be just the thing, so I think you will receive an order from them. Will you have the same teachers in your Normal as last year? Well, my letter is already too long, so I must close somewhere. Allow me, before closing, to ask a question through *THE ECHO*. I hope the readers will answer: *Does a double sharp or double flat begin with the letter natural and represent a pitch a whole step higher, or does it begin with letter sharp and represent a new pitch a half-step higher or lower?* And in canceling the *double sharp*, or *double flat*, is it right to first use the natural and then a sharp, or simply use the natural? Someone please answer. Wishing you success, I am,

Yours truly, C. L. MOORE.

THE NORMAL MUSICAL INSTITUTE DEFINED.

Its Objects and a General Outline of the Work to be Done.

A Normal School is defined by Webster as, "a school whose methods of instruction are to serve as models for information; an institution for the education of teachers."

The Normal Musical Institute is all that can be embraced by the broadest possible interpretation of this definition, and much more. We may briefly say the

OBJECT

Of this NORMAL MUSIC SCHOOL is to make everyone who attends it a better singer, player, teacher, or writer. It will furnish unrivaled advantages for music teachers, both vocal and instrumental, and for those preparing to teach, as well as for beginners, wishing to get a correct start in the principles of music.

Special points dwelt upon will be as follows:

First. The careful presentation of the elementary principles of music to beginners.

Second. The thorough preparation of those desiring to become teachers.

Third. The improvement of teachers already in the work.

Fourth. The advancement of singers, players and students, in musical composition.

Fifth. The cultivation of higher taste, by the study of standard musical works, and a general culture and advancement in all the departments of music.

BEGINNERS.

Parents, who send their children to the Normal, will make no mistake. One of the important things in a musical education is to have the child start right. It is during the first term that likes and dislikes are contracted that will exert an influence throughout life. How important it is, then, that the first impressions be favorable; that the first seed be planted so that it will spring up into a growing love for music. It is more truthful of this than of any other branch of an education, for nothing like music exerts an influence for good that so grows and follows one through life.

NORMAL WORK.

A special feature of the work done in the Normal Musical Institute will be drilling teachers and those who desire to engage in teaching, in the latest and most successful methods of presenting the subject of music. There is a great and growing demand for competent teachers. Anyone possessed of a fair knowledge of music, who takes the Normal course, *will have no trouble* in securing work at remunerative prices. We would especially urge this upon those who have a love for music, and have not now profitable or agreeable employment. The work to be done in this line may be briefly referred to under the following general heading:

SINGING CLASS TEACHERS, AND CONVENTION DIRECTORS.

Those who propose to devote their time to teaching singing classes and directing conventions, will receive careful attention. They will be thoroughly drilled in organizing classes, in teaching the elements of music, sight reading, rudiments of voice culture, and in conducting. They will leave the Normal thoroughly prepared to enter upon the work. There is not one of those who took this course at the Normal in 1890, but has had all the work he could do during the past year, and met with the most unqualified success, both professionally and financially. The letters published in THE ECHO from month to month, over their signatures, prove this assertion.

INSTRUMENTAL TEACHERS.

Teachers, and those preparing to teach piano and organ, will be instructed and drilled in the best methods of teaching and the most successful manner of imparting information to pupils; position, touch, time, mode of practice, manner and method of using the hands and fingers, expression, phrasing, ear culture, etc., will all receive attention. The work done in this department will be of the greatest value to young and inexperienced teachers. They will learn here things necessary to their success, which they would, otherwise, learn only by years of experience, and consequent waste of time and energy.

Teachers who possess a good knowledge of music and executive ability, but whose work is a drudge, and often almost a failure, because of a lack of tact in presenting the lesson and interesting the pupil, will receive instruction that will entirely remove this difficulty. Every teacher who avails himself of this course will return home greatly strengthened and better than ever prepared to do effective work.

MUSIC IN PUBLIC SCHOOLS.

Music is now taught as a special branch in the public schools of all our best cities, and the day is near when a special teacher

of music will be employed in every graded school. There is not now enough competent teachers to supply the demand. The day is near at hand when all teachers must understand music, and even now, one who is able to teach it, has an advantage over a less fortunate applicant worth more than the expense of acquiring the knowledge.

Special means have been provided for preparing and drilling teachers. Attention will be given to the matter of systematizing and grading the work so that it will progress with other studies and leave the pupil, at the end of his school life, possessed of a good, theoretical and practical knowledge of music. We are confident any school teacher who has natural ability, can qualify himself for teaching it successfully.

VOCAL CULTURE.

Vocal culture, a knowledge of which is now very properly regarded as absolutely necessary to every teacher and singer, will be taught by experienced teachers, after the best methods, and in a manner which will enable you to make the knowledge you gain of practical value in your daily work. A teacher, or singer, who does not understand the voice, how to use it, how to care for and preserve it, is no better than the would-be mechanic who is equally ignorant of his tools. He is simply a botch workman, incapable of doing good work and not deserving of employment. The benefits to be derived from the course of voice culture alone will well repay anyone for attending the Normal.

MUSICAL COMPOSITION.

Harmony and composition will be taught in the most practical manner. One who does not possess a knowledge of harmony can have no intelligent idea of music, and is incapable of its full enjoyment. He can not become even a rapid reader of music or more than an ordinary performer, and but a moderate teacher, while ignorance on this important subject makes it utterly impossible to compose. It is now fully recognized as the foundation of an intelligent musical education, and no one should allow an opportunity to master it escape them. Teachers who have national reputations as composers, will have charge of this work, and we cannot too strongly urge upon everyone the importance of the study. All the instruction as referred to above, will be embraced in the

NORMAL COURSE

Which will include everything from the most simple elementary work, to the most advanced in each department. It matters not whether you are just beginning the study of music, or are well advanced; you will find these classes suited to your wants and all the work you can possibly do.

BOOKS AND MUSIC FREE.

All books and music used in the Normal course will be furnished free of charge.

EXPENSE.

The tuition for the *Normal Course* will be but ten dollars; and the entire expense for the full course to those from a distance, including boarding and room, need not exceed *forty dollars* for the entire term. This will give the pupil about one hundred and fifty class lessons at an expense truly remarkable. Certainly this is an opportunity of a life time, to take a thorough, short course in all the branches of music, and one that should be improved by every music student and teacher, with whom it is at all possible.

THE FACULTY.

We had hoped to have been able to have given the names of the faculty. As there is one vacant place we have decided not to do so, but will say the pianist is from Hanover, Germany, and is a thorough musician; having studied under eminent teachers, including the piano under Reinecke, and harmony under Jadassohn. She is also a graduate of the Leipsic Royal Conservatory, and was selected to play the Master's Sonata at the Mendelssohn celebration, and the F Minor Suite, by Handel, at a concert in honor of the King of Saxony. Few artists have received greater praise than she.

Our vocalist will be one whom to know and to hear is to admire; an artist who has won honors in her profession. We would like to say more of her, and speak also of the eight others who are engaged, making in all a faculty of ten, but this page, which is all we can devote to the subject, will not admit of more. Circulars giving names, portraits, and biographical sketches of the teachers, daily program, rates of tuition, a general review of the work to be done, and all necessary information, will be ready soon. Copies will be mailed to all who will write a postal card requesting them.

Muncie will do herself proud in entertaining the State Music Teachers' Association, in June, and it is to be hoped that every singer, player and teacher in the State will be in attendance.

Read carefully our premium offers on page 26. A splendid chance to secure something nice.

New Music.

The following excellent compositions have been lately received and will be sent post-paid to any address by The Echo Music Company, upon receipt of named price:

"Ethelinda," (waltz song) by Louis Weiler. A beautiful concert selection; good for tenor or soprano. Price 50 cents.

"Nobody Else," (balad) by H. A. French. A lovely song for a little girl, written in the key of E-flat. Price 25 cents.

"A Sunset Song," Words by Sidney Lanier, and music by Grace W. Root. A lovely composition for alto or baritone, written in the style of Millard's "Waiting." Key of E-flat. Price 35 cents.

"Song of the Morn." Words by Bayard Taylor, music by E. Mazzucato Young. Suited to a soprano or tenor voice. An excellent production. Key of G. Price 40 cents.

Three songs by Hubbard W. Harris: "The Linden Waltz," 40 cents. "Forever Young," 40 cents. "Sleep," 25 cents. All easy and pretty, well suited for medium voices.

"Mother's Picture on the Wall." Words by Chas. F. Pidgin, music by Louis Weiler. A song and chorus of striking beauty, much in the style of "Grandfather's Clock," but more fascinating. Send for it. Price 40 cents.

"I Heard the Voice of Jesus Say." (Anthem in octavo form.) An excellent composition for mixed voices. Price 15 cents.

"Jubilate in E-flat," (anthem) by C. A. Havens. Price 10 cents.

"Cazonetta," for piano, by P. C. Lutkin. Very brilliant, yet easy. Price 35 cents.

Five easy compositions for the piano, by D. W. Crist: "Billman's Grand March," price 50 cents; "The Maple Grove March," price 25 cents; "The Morning Star Waltz," price 35 cents; "The Bouquet Schottische," price 35 cents; "The Ocean Waves Schottische," price 35 cents. These are all very pretty pieces, and are bound to fascinate young players.

"Let Us Seek the Placid River." For mixed quartette, by J. I. Taylor. Price 75 cents. This is one of Mr. Taylor's most happy "hits," and is well worth the price.

"Blue Ridge Echoes." Waltz, by Carrie A. Dobyns. Very pretty. Price 50 cents.

"Hidalgo" waltzes for the piano, by Fred. Theo. Howe. Brilliant, yet easy. Price 40 cents.

"What Shall the New Year Bring?" Song in octavo form, by D. C. McAllister. Key of A-flat. Price 10 cents.

"Rise Shine." Chorus in octavo form, also by Mr. McAllister. Contains a magnificent bass solo. A most excellent selection for choir use. Price 10 cents.

"A Phantom Fleet." Song and chorus, by Mrs. O. L. Fleck. Splendid for a concert. Key of B-flat. Price 40 cents.

"Come to the Wildwood." A quartette for mixed voices that is hard to beat. Written and composed by J. I. Taylor, in very much the same style as Will L. Thompson's "Come Where the Lillies Bloom," only it is a better composition. Send for it. Price 75 cents; a little high but well worth the money.

"La Grace." For the piano, by C. Bohm, Op. 302. Very pretty. Price 40 cents.

"Prince Imperial Galop." By Charles Coote. A good piece for young players. Price 35 cents.

"Love Me." Song, Op. 127, by John Weigand, soprano or tenor, very beautiful. Key of D-flat. Price 40 cents.

"The Robin's Farewell." By Ign. Fischer. A most attractive composition for the piano. Beautiful title page. Price 50 cents.

"Morning Prayer" (Meditation) by John Weigand, Op. 129. This is a piano composition of more than ordinary merit. We can recommend it highly. Price 60 cents.

"Valse Caprice." By J. E. Ecker. A brilliant composition or the piano. Price 75 cents.

"Grandma is Rocking the Baby to Sleep." Solo and chorus, by C. M. Parker. A beautiful composition, suited to a contralto. Price 50 cents.

"Too Late for the Fair," by J. B. Campbell. Song for contralto of great beauty. Key of E-flat. Price 40 cents.

"Longings," by W. Conradi. A very rich balad for soprano voice. Key of D. Price 25 cents.

"Absence," a magnificent tenor song, by J. B. Campbell. Key of F. Price 40 cents.

"The Sea's Love," by Horace Ellis. A grand descriptive song for contralto or baritone. Key of E-flat. Price 50 cents.

"In the Rosy Month of June." (Rondo Elegante), by Henry Shoenefeld, Op. 12. This is a most brilliant piano composition. We can recommend it highly. Price 75 cents.

"When the Flowers Begin to Bloom." By J. I. Taylor. Trio for voice, violin and piano. A most charming composition. Key of F. Price 60 cents.

"My Love and I." Song for a soprano or tenor, by John Towers. A composition of rare merit, that ought to be in

the repertoire of every concert singer. Key of G. Price 50 cents.

"Patriot's March," for organ or piano, by the popular young composer, Will S. Wilcox. Those who are fond of beautiful waltzes should send 35 cents and get this one; key of G, and very easy.

"Cradle Song and Lullaby Chorus," by O. L. Fleck. A most excellent concert piece. Price 40 cents.

"Banjo Echoes." A very pretty composition for the piano, by Mrs. Anna Ewing Levering. Price 40 cents.

"Within a Little Wood." A humorous quartette for ladies' voices, by Frederic W. Root. Mr. Root is becoming deservedly popular in this field of composition, and this is one of his most happy hits. Price 10 cents.

"Night Songs." Contralto Solo, by Chas. H. Gabriel. An elegant composition. Key of E-flat. Price 35 cents.

"Where Are the Wicked Folks Buried." A song for base voice, by Dr. Geo. F. Root, and inscribed to E. O. Excell. This is one of Mr. Root's latest and best songs. Key of D. Price 50 cents.

"Savior Breathe An Evening Blessing." Anthem, by C. A. Havens, in octavo form. Very beautiful. Price 10 cents.

"The Door of Heaven." Sacred song, by Walter E. Hall, written in the key of A-flat; a perfect gem—soprano or tenor. Price 35 cents.

"Some Time You Shall Know." A ballad of exquisite beauty, by A. Rosenbecker. Nothing better has been published for years. Soprano or tenor voice. Price 50 cents. Every one who can sing a solo, should have this song; it is very taking. Key of F.

"Echoes From Home, Waltz," by Ed. G. Walters. A composition adopted to either piano or organ. Price 35 cents.

"Pathfinder Grand March," by E. Mack. This author never wrote a poor piece, and this is one of his very best for young players. Price 30 cents.

"Down Where the Daisies Grow," by C. A. Ward. A beautiful mixed quartette, a little on the style of "Down Where the Lillies Bloom," by Will L. Thompson. We can recommend this piece very highly as a concert or parlor selection. Price 60 cents.

"Cleveland's Grand March," by Will S. Wilcox. Contains a beautiful lithographic title page, with portrait of the ex-President. Price 40 cents.

"Home, Sweet Home," for ladies' voices. Arranged by F. W. Root, and sung with great success by the Chicago Lady Quartette. Price 15 cents.

"Old Folks at Home," by same author, arranged for ladies' voices. Price 20 cents.

"The Farmer and the Pigeons," also by same author, arranged for ladies' voices. Price 10 cents. The above are three elegant concert selections.

"Good Night, Dear Love," by Geo. B. Nevin. A beautiful Duet for soprano and baritone, key of F. Price 40 cents.

OCTAVO CHORUSES.

"The Bugle Horn," (hunting song) for male voices, by W. C. E. Seeboeck. A dashing chorus that will create great enthusiasm. Don't fail to get it for your male quartette. Price 15 cents.

"Vesper," male quartette, by Seeboeck. Beautiful beyond description. Price 8 cents.

"My Soul, What Hast Thou Done for God." Offertory, by J. Bingham-Abbott. A beautiful chorus for mixed voices. Price 6 cents.

"Serenade" (Spanish Student). A male quartette, by Seeboeck, of marked excellence. This writer's compositions are always of the best. Price 15 cents.

"Harvest Home" (carol for mixed voices, by C. A. Havens, Op. 81. Very effective. Price 8 cents.

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The LAWRENCE RECITER is a simple yet comprehensive system of ELOCUTION, consisting of exercises for the developing and cultivation of the VOICE, and grace and power of GESTURE. Rules for BREATHING, ARTICULATION, and MODULATION.

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I WILL LOVE THEE, O LORD.

131

Sing smoothly.

DUET. Tenor and Base.

J. F. K.

I will love thee, O Lord, with my whole heart, I will love thee, O Lord, with my

whole heart, I will love thee, I will love thee. I will love thee, O Lord, with my whole heart.

I will love thee, I will love thee, I will love thee, O Lord, O Lord.

See our premium list on another page. You will find something there you want, we are sure. We want one thousand new subscribers, this month. See our special rates to choirs. You should take advantage of some one of these special offers.

132

I WILL LOVE THE, O LORD. Continued.

Moderato.

I will call up - on the Lord, who is wor - thy to be prais'd, I will call up - on the

I will call up - on the Lord, who is - wor - thy to be prais'd, I will call up - on the

Lord, who is wor - thy to be prais'd, I will call up - on the Lord, who is

Lord, who is wor - thy to be prais'd, I will call up - on the Lord, who is

wor - thy to be prais'd, Who is wor - thy, who is wor - thy, who is worthy to be prais'd.

wor - thy to be prais'd, Who is wor - thy, who is wor - thy, who is worthy to be prais'd.

The Normal Piano and Organ Methods are taking a front rank as instruction books. The second edition has been issued. See the advertisement on another page, where the full sample set, worth \$4.50, is sent to teachers for \$2.50.

I WILL LOVE THEE, O LORD. Concluded.

133

OBLIGATO SOLO. Soprano.

Praise the Lord, O my soul, praise the Lord, O my soul, and all that is with -

Repeat

Praise the Lord, O my soul, praise the Lord, O my soul, praise the Lord, O my soul, praise his ho-ly name. In thee, O Lord, do I put my trust; In thee, O

rit.

Lord, do I put my trust; In thee, O Lord, do I put my trust, Amen, A-men, A - - men.

rit.

Lord, do I put my trust; In thee, O Lord, do I put my trust, Amen, A-men, A - - men.

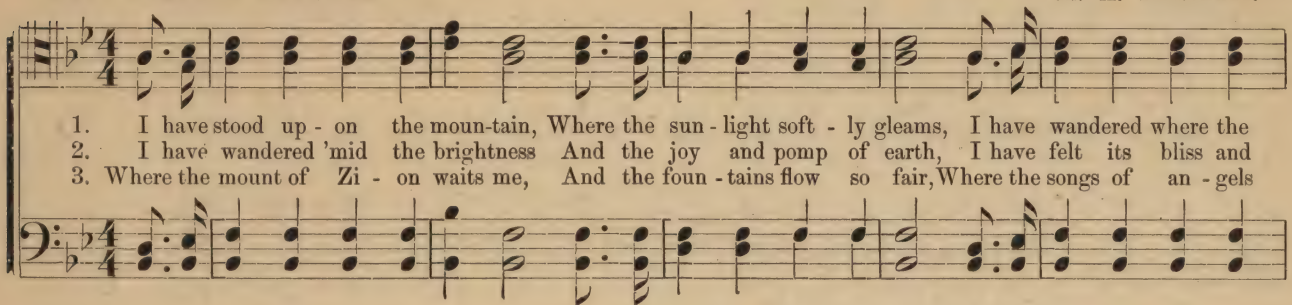
The Ghost Dance, an Indian Song just issued by The Echo Music Co., is undoubtedly one of the most weird and peculiar compositions ever published in this country. It will certainly become immensely popular. Send 25 cents for a copy.

THERE IS REST IN JESUS' ARMS. 17

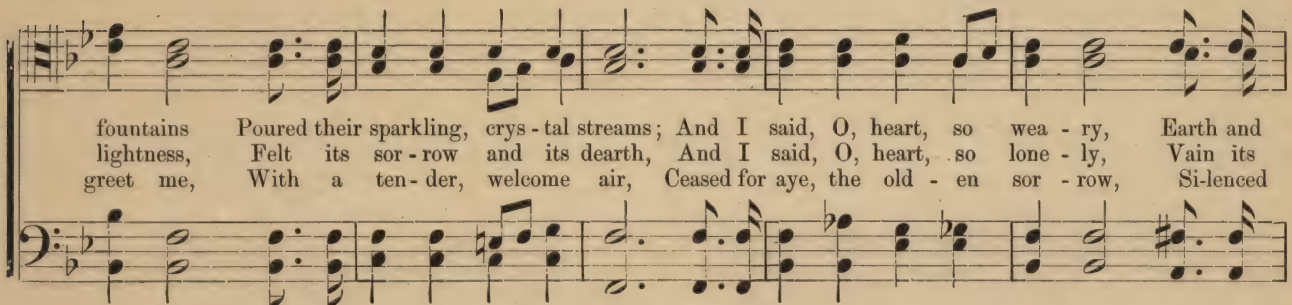
To the Imperial Quartette of Chicago, Messrs Coffin, Dew, Bird & Schrock.

NEVA PARKHILL PRENTICE.

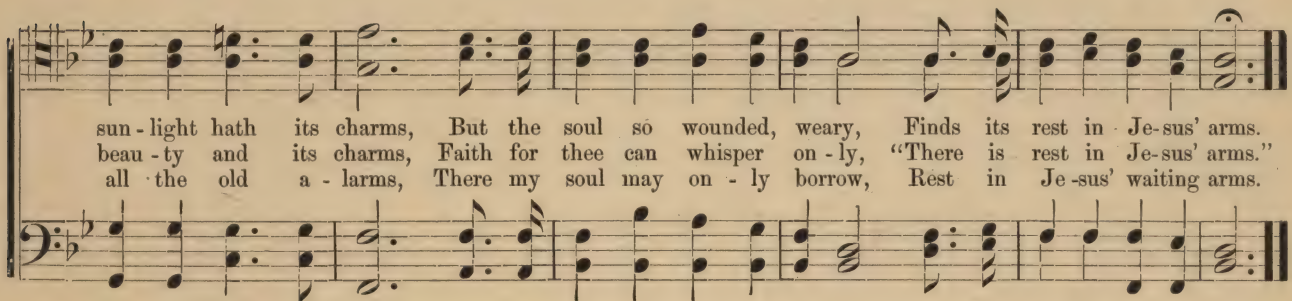
M. L. BARTLETT.



1. I have stood up - on the moun-tain, Where the sun - light soft - ly gleams, I have wandered where the
 2. I have wandered 'mid the brightness And the joy and pomp of earth, I have felt its bliss and
 3. Where the mount of Zi - on waits me, And the foun - tains flow so fair, Where the songs of an - gels

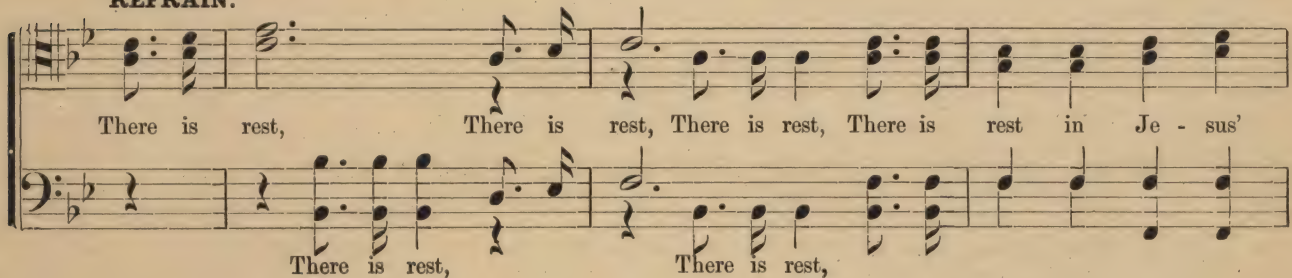


fountains Poured their sparkling, crys - tal streams; And I said, O, heart, so wea - ry, Earth and
 lightness, Felt its sor - row and its dearth, And I said, O, heart, so lone - ly, Vain its
 greet me, With a ten - der, welcome air, Ceased for aye, the old - en sor - row, Si-lenced

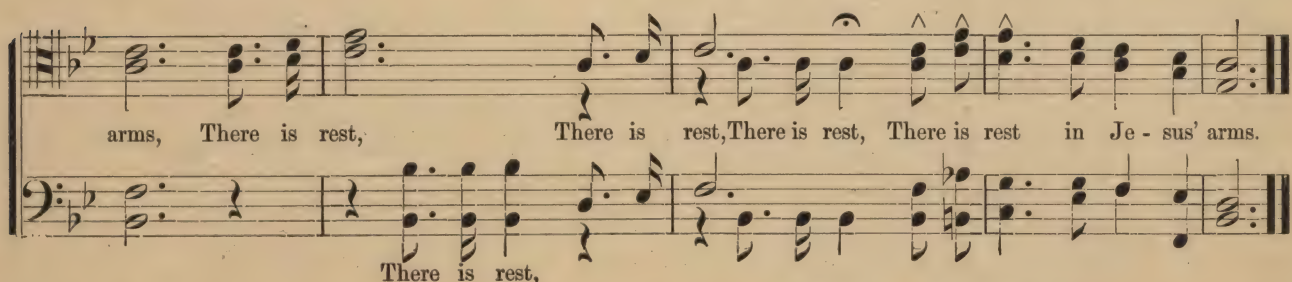


sun - light hath its charms, But the soul so wounded, weary, Finds its rest in Je - sus' arms.
 beau - ty and its charms, Faith for thee can whisper on - ly, "There is rest in Je - sus' arms."
 all the old a - larms, There my soul may on - ly borrow, Rest in Je - sus' waiting arms.

REFRAIN.



There is rest, There is rest, There is rest, There is rest in Je - sus'



arms, There is rest, There is rest, There is rest, There is rest in Je - sus' arms.
 There is rest,

Apples of Gold, our new Sunday-school song book, is having a wonderful sale, so early in the season. No Superintendent or Chorister should make a selection before giving it an examination. Sample pages free. One specimen copy 25 cents.

HAIL, ALL HAIL.

LAURA E. NEWELL.
Allegretto.

(COMMENCEMENT SONG.)

J. F. KINSEY.

1. Hail, all hail, this wel - come day, When hearts with joy beat high; (Yes)

2. Hail, all hail, this joy - ous good day, Oh, how the mo - ments fly; (Yes)

3. Hail this day with right good cheer, Yet sad it is to part, (With)

we have la - bored with an aim, All thro' the days gone by. . . . Now the glad fru-

swift the hours and years ad - vance, And all glide quick - ly on. . . . Much, so much there

teach - ers, schoolmates, kind and true, To ev - 'ry friend - ly heart. . . . We would wish you

i - tion comes, Ev - 'ry ef - fort blest, With suc - cess we've strug - gled on,

is to do, Knowl - edge to ob - tain, Work is still the watch - word true,

fut - ure joys, Pleas - ures and suc - cess; May your lives be glad and bright,

CHORUS.

Pleas - ure fills each breast. Hail, all hail, the hap - py day, We have la - bored

If we'd learn - ing gain. Hail, all hail, the hap - py day, We have la - bored

Heav'n your la - bor bless. Hail, all hail, the hap - py day, We have la - bored

with a will, And suc - cess has crowned our work, With hope we'll la - bor still.

with a will, And suc - cess has crowned our work, With hope we'll la - bor still.

FAREWELL GREETING.

LAURA E. NEWELL.

Lively.

GEO. B. CHASE.

1. Faith - ful ef - forts earn suc - cess, Per - se - ver - ance wins; Striv - ing tru - ly
 2. Faith - ful teach - ers, wise and true, Helped us to suc - ceed; Aid - ing us by
 3. Schoolmates, glad has been the time, Now we say good - by; While the fut - ure's

to ex - cel, Each his task be - gins. Here thro' days now past we've tried,
 kind - ly words, Fit - ting to our need. We to them ex - tend our thanks,
 joys and cares, We must sure - ly try. Be our aim to do our best,

Well our part to do; And these school-days now must end, End for me and you.
 And our grat - i - tude; May God bless them one and all, With kind hearts im - bued.
 Work with stead - fast will; And im - prove each shin - ing hour, Thus life's task ful - fill.

CHORUS. Moderato.

sun - shine and shade, With joys and dis - cour - age - ments too,
 Our school-days with sun - shine and shade, With joys and dis - cour - age - ments too,
 sun - shine and shade,

Dear school - mates, are past, and to - day, We're part - ing new tasks to pur - sue.
 Dear schoolmates, are past, and to - day, We're part - ing new tasks to pur - sue.
 Dear school - mates, are past, and to - day,

HAPPY SEASON.

E. R. LATTA.

(COMMENCEMENT SONG.)

S. C. HANSON.

Allegretto.

1. Happy sea-son of commencement, We a-gain thy advent hail; And the walls once more shall ech-o
 2. Oh, the friendships, life en-du-ring, Hearts have here together bound; Mak-ing places so fa-mil-iar,
 3. Happy sea-son of commencement, Bringing smiles and bringing tears; Thou art wel-come as thou comest,

Rit.

To our loud and gladsome peal! Yet there comes a thrill of sad-ness In the midst of all our glee;
 Seem to us like holy ground! Though we part, per-haps for-ev-er, Yet our hearts shall ne'er grow cold!
 Comest with the flight of years! We must part, but we'll remember Kindly word, and look and tone;

A tempo.

Tenderly.

For a-dieus must soon be spok-en, We must sep-a-rat-ed be! We must sep-a-ra-ted be!
 Friendship's chain shall be un-tarnished, And the links shall tightly hold! And the links shall tightly hold!
 And dear forms we'll fond-ly cher-ish In our hearts, when years are flown! In our hearts when years have flown!

Rit.

We must sep-a-ra-ted be! For a-dieus must soon be spoken, We must sep-a-ra-ted be.
 And the links shall tightly hold. Friendship's chain shall be untarnished! And the links shall tightly hold.
 In our hearts when years have flown! And dear forms we'll fond-ly cherish In our hearts, when years have flown.

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An exceptionally fine composition and sure to prove popular—*Sunset Gates of Gold*—a sacred song and chorus just published, with a beautiful lithographic title page. Just the song to render at a social gathering in church or parlor.

GREETING GLEE.

L. E. N.

(FOR COMMENCEMENT.)

J. F. KINSEY.

1. We greet you with gladness, This beau-ti-ful day, As these bright golden moments Glide swiftly a-way;

2. O! the days now de-part-ed, Remembered by all, With their portion of la-bor, We'll oft-en re-call;

3. We greet you with gladness, May blessings from heav'n Ever cheer you and bless you, So free-ly be giv'n;

We extend to you greetings Of welcome sin-cere, We sa-lute you right gai-ly, Par-take of our cheer.

When life's problems may vex us, Past work we'll behold, And the tho't that we conquered, Is worth more than gold.

May each day of life's journey Grow brighter till done, When the twilight grows fainter, And life's race is run.

CHORUS.

We greet you with glad-ness and lov-ing good cheer, This beau-ti-ful day, this beau-ti-ful day;

We greet . . . you with glad-ness this beau-ti-ful day; . . .

We greet you with glad-ness and lov-ing good cheer, This beau-ti-ful day, this beau-ti-ful day;

Repeat Chorus. *pp*

As the bright golden moments of youth now are flit-ting, So sweetly and swift-ly a-way, a-way.

As the bright . . . gold-en mo-ments Glide swift-ly a-way. . .

As the bright golden moments of youth now are flit-ting, So sweetly and swift-ly a-way, a-way.

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Teaching music in public schools will receive special attention in the Normal. A teacher of recognized ability and experience has been engaged for that particular work. Send for circulars giving full information.

ADIEU.

LAURA E. NEWELL.

THOMAS F. FRANCIS.

1. Oh, hap - py the hours that to - geth - er Our stud - ies we've glad - ly pur - sued, And

2. In mem - o - ry's chal - ice we'll treas - ure The truths that we've gar - nered while here; Thro'

3. A - dieu! and may heav'n's rich - est bless - ing Still fol - low you where you may roam; And

stead - i - ly on - ward ad - vanc - ing, Each day has our cour - age re - newed. But, schoolmates, those

life they will aid and as - sist us, And teach - ers and schoolmates so dear Will all be a -

God in his in - fi - nite good - ness Bring each of us safe to his home. Dear schoolmates, this

bright days are end - ing, Our paths, long to - geth - er, di - vide, And this is our last friendly

like un - for - got - ten, And tho'ts of our schooldays will be A joy with their bright recol -

life's but a train - ing, And stu - dents we'll be to the end, But if we are faith - ful and

CHORUS.

greet - ing, Where we've toiled so long side by side. A - dieu! a - dieu! The fut - ure is

lec - tions, To cheer us on life's changeful sea. A - dieu! a - dieu! The fut - ure is

earn - est, Suc - cess will our la - bors at - tend.

Rall.

fair to our view, Our hopes, our hopes are bright, Yet sad - ly we mur - mur a - dieu.

fair to our view, Our hopes, our hopes are bright, Yet sad - ly we mur - mur a - dieu.

WE MEET TO PART.

LAURA E. NEWELL.

(FOR COMMENCEMENT.)

W. T. GIFFE.

1. We meet to part, our ways di - vide, Tho' long we've la - bored here; To - day we
 2. We may not know what time shall bring To us of weal or woe; Yet faith - ful

3. Then in the days that heav - en sends, Let earn - est deeds be done; That when our
 4. We meet to part, may God who guides The faith - ful with His love, Di - rect us

CHORUS.

say to all fare - well, Teach - ers and school-mates dear. We meet to part, Life's
 ness brings its re - ward, We'll reap what - e'er we sow.

rec - ord we shall give, The vic - tory may be won. We meet to part, Life's
 when life's school shall end, To bright - er scenes a - bove.

Rit.

la - bors to pur - sue; A stead - fast heart God grant to me and you.

la - bors to pur - sue; A stead - fast heart God grant to me and you.

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The May number of THE ECHO will contain some of the finest Decoration Day Memorial Music we have yet published. It will be ready to mail out about April 20th. No orders can be filled before that date.

← THE →

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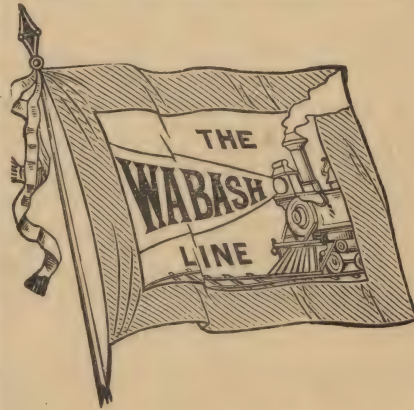
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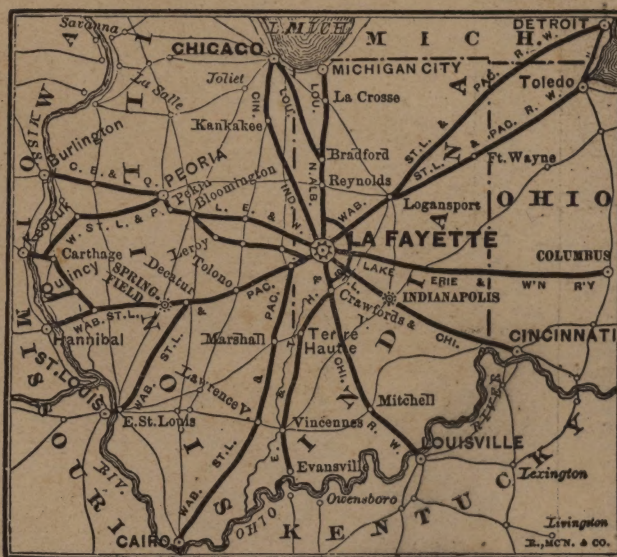
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